

# THE SCHOOL ARTS MAGAZINE

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SEPTEMBER 1921

## The Art of Juvenile Books

ETHEL H. ERNESTI

**I**N THE last fifty years as much progress has been made in the art of childrens' books as has been made in the facility with which we travel. The period which gave to the children the Hieroglyphical Bible and the New England Primer did not recognize the humorous or fanciful as in any sense legitimate matter for the young, though the childrens' books of that epoch appeal to the adults of today with a humor which is quite irresistible. A child's book was then a serious matter and mere amusement was an end for which it never aimed. As the New England Primer had it: "Thy life to mend, this book attend." The books of that period were meagerly embellished (not illustrated or interpreted) by stiff woodcuts and cannot compare in any way either in text or illustration with the modern books for children.

Illustrating is now a distinct art and illustrating for children is an important branch of it. The artist who is capable of producing illustrations attractive alike to both child and adult is what may be termed a sympathetic genius. The pictures of a book are as much to the child as the text—often more than the text—and determine in many cases his literary likes and dislikes. The interpretation which the artist gives to

the heroine may decide whether she is to be admired or only pitied, and Robinson Crusoe may be made an altogether kind and friendly person or a frightful semi-savage.

A picture is the simplest form of an idea. It precedes written language. The savage told his primitive stories by means of picture-writing before his descendants learned the use of letters and if, as the psychologists tell us, the childhood of the individual is a counterpart of the childhood of the race, the child today expects the picture to tell his story before the text is open to him. If we grant the importance of pictures in fixing the child's impressions and forming his tastes we must see to it that he has good pictures—pictures first of all that will attract him, for if they do not attract, they will not influence him. Then while they attract they must cultivate his ideals of beauty and his appreciation of art, for how is he to learn what good art is unless it is often before him?

The child's pictures should not only give him what he likes but they should give it to him in the best possible form. Let his books be illustrated by a master hand and accustom him to the best art. It will not be long before he will recognize it and appreciate it.

## ILLUSTRATION 2

## DECORATIVE ILLUSTRATION



DRAWING BY ALICE B. WOODWARD FROM *To Tell the King the Story*



THE LITTLEST ELF ORDERS AN EASTER FROCK



Fairy  
Drawings  
for  
Children's  
Books  
from  
Various Sources





A DECORATIVE PEN AND INK RENDERING THAT IS MUCH USED FOR JUVENILE BOOKS AND WHICH IS APPRECIATED BY THE YOUNG READERS. THE HANDLING OF ALL PARTS OF THIS ILLUSTRATION IS WELL WORTH CAREFUL STUDY

By the best of art I do not mean necessarily that of Botticelli or of Raphael though he should know some of the world's great masterpieces as soon as he is old enough to understand them. I mean simple true art. Should he not be taught good art as well as good literature?

What kind of pictures, then, do children like and what kind ought they to have? First of all the child likes color. But as he grows older he learns to see beauty also in subdued tones and his training should help him to do this. He should never be taught, however, to despise pure bright color, for the love of it is a natural heritage of the child and he should never outgrow it. All we need concern ourselves about it is to show him the beauty of harmonious combinations. Again the child likes a broad simple treatment, whether in color or in black and white. Outline drawing combined with broad flat washes of color give the child a clear image of what the illustration intends to say. This poster style may be regarded as the child's own method of expression as he draws his outline in pencil and fills it in with color from his paintbox. Many modern illustrators make the mistake of trying to show by means of it all the details of a complex story. The result is only to confuse the child's image. Another mistake which is being made is an affectation of the antique and the conventional. All the life and dramatic interest of a situation are conventionalized out of it and the dead remains are set forth in faded colors. Children like to see things *go* and pictures with action appeal to them.

Beauty is a quality which children are not slow to recognize in a picture.

They like pictures of beautiful people—even idealized faces, for children themselves are idealists. A tendency of modern art is to despise beauty and strive for individuality. It is unfortunate that more artists have not attempted to combine the two.

As to the grotesque it does not appeal equally to children. Young children often dislike it, but there is an age when this desire for the extravagant, the uncouth and the terrible becomes a passion. There is the grotesquely fearful and the grotesquely comic and both have fascination at this period. Your child will probably try your patience by discarding his artistic picture books and showing decided preference for the Sunday "funnies" as depicted in vivid color. Do not let him have too much of these and be sure to give him something to take their place. Kemble and Peter Newell have given the children some exquisitely funny things and Frederick Richardson some grotesque ones.

While it is not the function of children's pictures as it is not the function of art in general to teach morality, they should teach nothing that is low, cruel or debasing.

During the last few years several artists have achieved fame through illustrating books for children. Among the more prominent are Jessie Wilcox Smith, Arthur Rackham, Edmund Dulac, and Warwick Goble. Some of the best examples of real art for children have been done by Kate Greenaway, Leslie Brooks, Randolph Caldecott, and Walter Crane and their pictures and toy books deserve to be more widely known than they are.

Of a very different type are the clever and humorous illustrations of Grace G.





*A full-page illustration by Blanche Fisher Laite from "The New Beacon Primer," by James H. Fassett, published by Ginn and Company. This shows a simple, flat color treatment of a picture, easily comprehended by the child*



Jack Sprat's pig,  
 He was not very little,  
 He was not very big;  
 He was not very thin,  
 He was not very fat;  
 "But he can grunt,"  
 Said little Jack Sprat.

*A page from "The New Beacon Primer," published by  
 Ginn and Company. Illustration by Blanche Fisher Laite.  
 Light and shade are not indicated in the picture. This  
 permits a clear decorative rendering enjoyed by all children*

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ONE OF THE ILLUSTRATIONS FROM "JOAN OF ARC" BY BOUTET DE MONVELS

Wiederseim which may be seen to good advantage in Nursery Rhymes from "Mother Goose," "Kiddie Land," "Bobby Blake and Dolly Drake." Peter Newel has excellent humorous work in the "Hole Book," the "Slant Book," "Alice in Wonderland," etc., etc. B. Cory Kilvert, John Rae, Bessie Peas Gutman, Hope Dunlap, Ethel F. Betts, Fanny Y. Cory, Lucy Fitch Perkins, Maud Humphrey, Reginald Birch, and Johnny Gruelle as well as Wilhelmina Seegmiller have all done most attractive work which appeals to children. Stuart Hardy is one of the most satisfactory of modern illustrators for children and is known mainly through his black and white pictures in the Nister Book, Mother Goose,

Andersen's, and Grimm's stories. His figures are drawn with a few strong strokes of the pen and portray beautiful and lovable children. F. S. Church's animals combine the imaginative, the poetic and the grotesque with a delicate sense of humor. A splendid series of illustrations is contained in Boutet de Monvel's "Joan of Arc." Maxfield Parrish has illustrated Eugene Field's "Poems of Childhood," "The Arabian Nights," Hawthorne's "Wonderbook" and "Tanglewood Tales," and "Mother Goose in Prose" by Frank Baum, and each illustration is a very worthy contribution to American Art. Jessie Wilcox Smith is known most widely by her magazine covers depicting real as well as beautiful children. She has also



THE SILHOUETTE TYPE OF ILLUSTRATION HAS ALWAYS PROVED A POPULAR ONE WITH THE READERS OF JUVENILE BOOKS





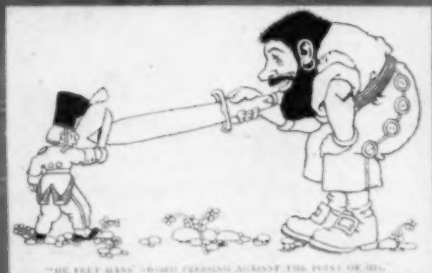
From the oil-painting by Maxfield Parrish, scored by Michael M. Van Dusen.  
THE SANDMAN.



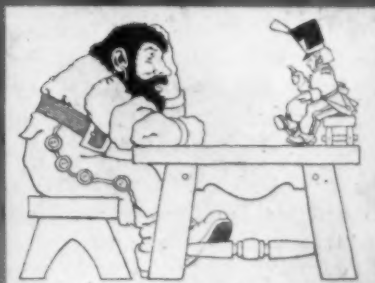
MAXFIELD PARRISH  
ILLUSTRATIONS  
FOR CHILDREN..



"THE DRUMMER BEAT UPON HIS BIG DRUM WHEN  
HE MARCHED OUT OF THE SHOP."



"HE KEEPT HANG' -HUNG! FEEDING AGAINST THE POST OF HIS."



"THE GIANT'S FROTHER SET HIM IN A LITTLE CHAIR ON THE TABLE."

THE GOOD DRAWING OF MAXFIELD PARRISH COMBINED WITH HUMOR AND  
IMAGINATION HAS DELIGHTED READERS BOTH YOUNG AND OLD

illustrated several books for children among which are "Mother Goose" and "The Children of Dickens." The latter would be a decided addition to any art library. Rose O'Neill made both fame and fortune through her creation of the kewpies so dear to the hearts of many children. Many other excellent illustrators for children's stories might be mentioned if space permitted. Work by many of the above illustrators is to be found either in our public libraries or in our local stores.

Each child should have at least a few books of his very own and be taught to respect and love them. Doctor Holmes has said that a child's culture begins with his grandmother. Doubtless the grandmother has something to do with it, but it may be asked, if, after all, the children of cultured homes do not derive their taste from literature and art quite as much from their environment as from their blood. Let us see to it that our children have the best environment that we and our city can give them.



### Why ?

Oh, the world is broad and the world is wide  
And the world is wondrous fair  
And I'd live if I could with the fays in the wood  
And dine with the pink-nosed hare.

Why do people make up sums,  
And why do people frown?  
And why do people wear stiff clothes  
And talk of going to town?

For the world is broad and the world is wide  
And the world is wondrous fair,  
And I'd live if I could with the sprites in the wood  
And sup with the shaggy bear.

*I. Bachelor*

## What About Cartooning

JOHN T. LEMOS

SOMEONE has said that he could not picture a Deity who had no sense of humor, for of all the saving graces left with us humans, he figured the ability to laugh as best of them all.

Whether we agree with the above idea or not, the fact remains that a sense of humor is a safety-valve that has turned many a seeming defeat into victory, and helped many discouraged individuals to see life's passing show from a much more optimistic angle. It does not take much perusal of the lives of our famous men to bring to light the fact that their sense of the humorous carried them through many difficult periods. Lincoln is a fine example of such a man.

The powerful influence of an appeal to the sense of the humorous or ridiculous can hardly be overestimated. If a newspaper comes out with a cartoon which effectively displays the weaknesses of a political candidate, that same cartoon often proves to be the deciding factor in the succeeding election.

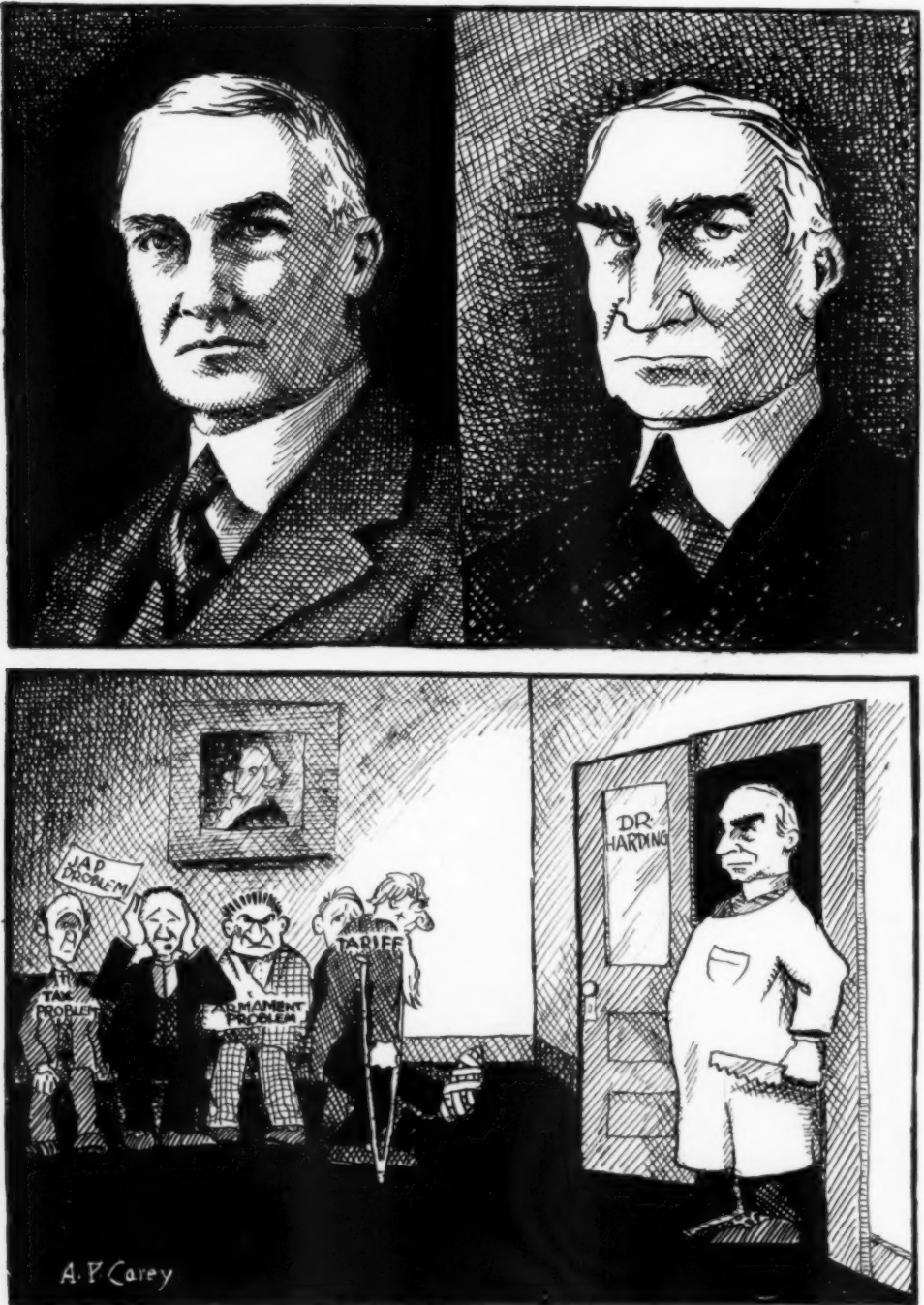
In spite of the fact that teachers generally concede the value of the humorous in art work, we find that many of them are "agin" its being taught in classroom. In many schools there are a good proportion of the teachers who have no use for cartoons in the school annual. They look upon them as a foolish, childish waste of effort. Yet, in spite of that, you will find that eighty per cent of the students will look for and get more pleasure from

the aforesaid cartoons than from all the rest of the illustrations or reading matter.

"Certainly," says one teacher, "it is because they are at that frivolous, don't care age, when such things are apt to appeal to them." If we grant this to be true, the fact still remains that we find here a strong element which should be taken into account and made use of. This is particularly true of boys. Many of them believe they are coming cartoonists, and will spend much time furtively sketching funny pictures when the teacher is elsewhere in the room.

Most of the drawings made in this way do not amount to much, as might naturally be expected from efforts made without supervision. Why not take this almost irrepressible desire and direct it in the right channels? Students can soon be shown that the best cartoonists are not only able to evolve interesting "funny" drawings, but that they understand the principles of good art. A boy can soon be shown that if he will study cartooning from the standpoint of art principles, his work will begin to have the "punch" and attractiveness that characterizes good cartooning.

Students can also be taught that our really effective cartoons are those similar to the ones made by Louis Rae-makers and Winsor McCay. Such work as that done by our leading editorial cartoonists is worthy of the ambition of any art student. With such direction and co-operation we



A STUDENT'S CARTOON AND HOW HE STUDIED HIS SUBJECT SERIOUSLY BEFORE BEGINNING HIS FUNNY WORK

*School Arts Magazine, September 1921*





CARTOONS, HOWEVER FUNNY, ARE OF LITTLE VALUE UNLESS THEY LEAVE SOME MORAL OR LESSON IMPRESSED UPON THEIR AUDIENCE. THE ONE ABOVE REACHES THE STUDENT QUICKER THAN ANY AMOUNT OF TALKING. DRAWN BY A STUDENT, JOHN T. LEMOS, INSTRUCTOR

would soon eliminate the weak scratchy work similar to some shown in the illustrations attached.

Young people have one quality which gives them advantage over the mature professional; this is a spontaneity of effort and a newness of viewpoint that makes their drawings interesting even if weak in other respects. Such a one is that made by a high school boy showing a speedy method of getting to school. Although weak as regards composition and drawing, the unusual ideas incorporated into it enable it to hold the interest. Such a student, taught to perfect his work, may develop into a creditable cartoonist.

More advanced work can be brought in, such as the page showing President Harding. In this case, the student has taken a photograph of the President, and made a serious pen and ink drawing from it. Next he tried by exaggeration of the most prominent features to draw a picture suitable to cartoon work, and last he has incorporated this into a cartoon composition. Such work is a splendid drill for students who really mean business and it eliminates weak, thoughtless results.

School life seen through the eyes of the student is full of cartoon possibilities. When the young artists are shown that jokes should be made that are really funny rather than those based upon some ignorance or deformity, they soon find the right outlet for their ideas. Such a picture as the one showing several kinds of school "boneheads" hits no one in particular but at the same time carries its message to the ones it is intended to reach. While causing amusement and interest, at the same time it is bound to preach a much

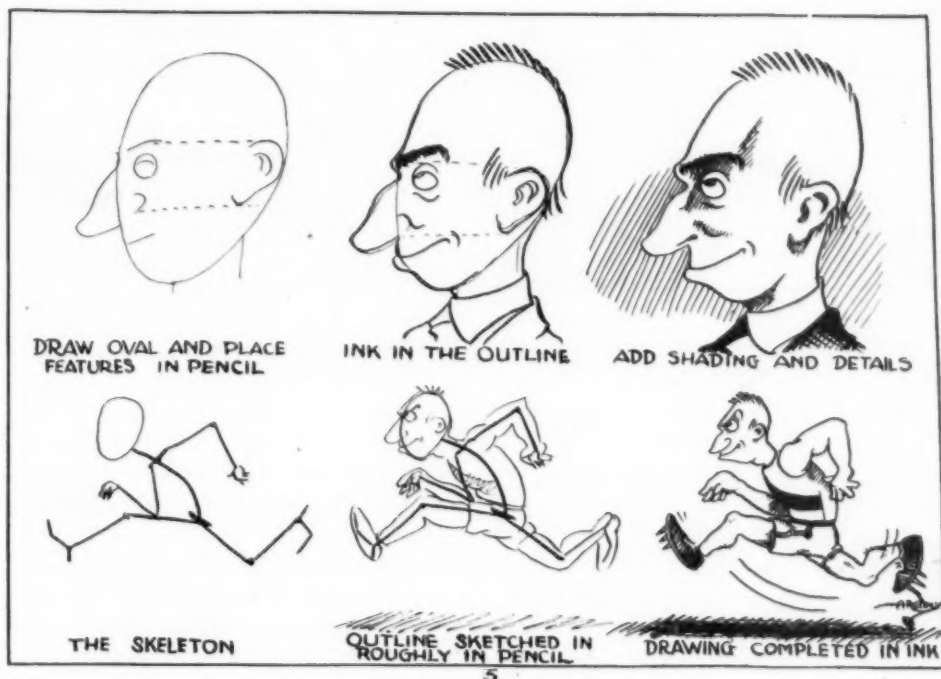
stronger sermon than ten times as much serious matter would do.

In studying cartooning, students should first be encouraged to draw Action Figures similar to those illustrated here. This is important as a cartoon without good action is hopeless. This drawing of action figures compels the student to work with simplified material, and helps him to concentrate on the important points. After he has progressed fairly well in this, then he should be asked to draw figures around these action lines and so go on to complete his work.

The next step would be to have the students draw both a profile and a front view head in correct proportions. This should be a serious drawing, and the student shown the relative proportions of the eyes, ears, nose, etc., to the face. Then it can be explained that when these proportions are exaggerated or the facial expression is exaggerated, we have the elements of cartooning. With this idea as a guide, the student may draw a page of cartoon heads to fit geometric forms, as a circle, an ellipse, a triangle, etc.

Next, feet and hands should be studied from the standpoint of both serious and cartoon drawings. Then accessory features as hats, chairs, houses, trees and such things as come into cartoon work may be taken up. After this a page of animals might be added, since animals and birds are great helps in giving additional interest to humorous drawings.

Students should be encouraged to make up scrap books of what they consider good cartoon work. Every artist has his individual style, and it would not be much effort to gather together a



BLOCKING IN AND ACTION FIGURES ARE NECESSITIES IN CARTOONING JUST THE SAME AS IN OTHER LINES OF ART WORK

whole page of dogs, cats or similar animals that would be good and yet different as to characteristic treatment.

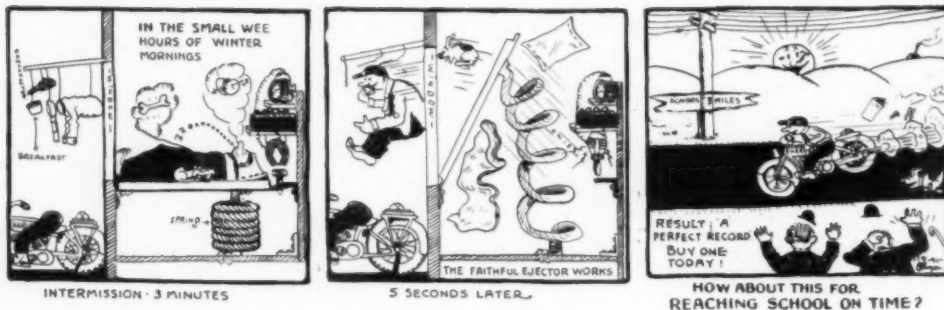
After the problems mentioned have been worked out, then some time should be given to the study of composition. The students should be taught some of the rules regarding good divisions of space, the use of the horizon line in holding foreground objects together, etc. Many boys cartoon well until they attempt to put several objects together in a picture, when their work looks scattered or disjointed.

Last the student should be asked to take a portrait or figure, work it out in serious style, and then cartoon the same idea. This may seem a little difficult, but it can be done and once accom-

plished, gives the student a satisfaction and confidence in himself that will spur him on to better work.

After these problems have been worked out, students can sketch cartoons based upon school events. The good drawings received may be posted on the wall or printed in the school paper. This last idea helps the student to see how his work looks when printed and helps him to develop a technique that will reproduce well.

A final problem would be to ask the student to draw a cartoon or series of cartoons based upon assigned subjects. These may be of the comic variety or of the political or editorial type. Such a problem would test the pupil's ability and resourcefulness. The results may



A CARTOON WITH A GOOD IDEA, BUT THE IDEA IS PARTLY LOST THROUGH LACK OF DOMINANT PARTS IN THE COMPOSITION

not be wonderful but the start will be in the right direction.

While the students should be allowed as much freedom as possible in carrying out their ideas, there is no doubt that a systematic, consistent effort on the part of the teacher and pupils will bring much more tangible results than haphazard drawing. Students can be taught the difference between drawings that are really funny and those that are merely foolish. They can be led to

look for and imitate good drawing and composition in cartoon work and encouraged to develop into artists who use brains with their work.

The teacher will soon find that the irrepressible student who wasted many minutes in grotesque drawings will manifest a renewed interest in good art and will no doubt go on from his "cartoon stage" to a time when he is anxious to make good in the more serious fields of art endeavors.



TYPE OF CARTOON WORK RESULTING FROM UNDIRECTED EFFORTS



UNDIRECTED CARTOON

THESE PROBABLY ARE GOOD FUTURIST DRAWINGS



## Becoming Acquainted with the Use of Different Media

G. F. PELIKAN

A CERTAIN amount of proficiency in the use of the various media for drawing and painting is expected of every art teacher. The extent of this proficiency usually depends first, on native ability; second, on the amount of preliminary preparation. It is quite evident that the short time spent in art school or normal school is not sufficient to make any of us very proficient in our technical training. When we stop to consider that it takes a lifetime to make a master craftsman out of one who devotes all of his time and energy in the pursuit of technical skill, we can readily see that unless we are constantly up and doing, we cannot hope to gain advancement. Our knowledge of psychology, pedagogy, art appreciation, etc., does not advance us professionally unless it be in the capacity of theorists. No amount of theory alone will ever make a skilled artist or artisan. Neglect to exercise any of the muscles of your body and they will become atrophied and in time refuse to function altogether. The musician who does not practice on his instrument for some length of time soon loses his highly developed sense of touch. Likewise it is with the artist who neglects to exercise his perception, for he will soon blunt the edge of his initiative.

For most of us the acquisition of technical skill is compatible with a good deal of hard work. There is, however, the compensating satisfaction of feeling

one's skill improve—slowly, to be sure, but surely, for those who persist. There are times which come to all of us, when we feel that we are not pushing ahead rapidly enough, when progress seems retarded and practically at a standstill. I have it on good authority that these times of discouragement and doubt have come to every ambitious and serious-minded person. A well-known artist with whom I had the fortune to study for a short time explained to me that these periods of discouragement are necessary to keep us from becoming swell-headed or self-satisfied. He also went on to say that any marked progress cannot be measured in terms of weeks or months, but must be the result of years.

As we glance through the present day magazines and periodicals, we are astounded at the variety of media, combinations of media, and technique used in illustrative and commercial material. In most cases a thorough understanding of the limitations of the photo-mechanical process of engraving is essential; in others, years of laborious study have developed a technique uncanny in its draftsmanship.

The only plausible means of becoming acquainted with any medium is to try it. For those who are unable to avail themselves of the excellent evening classes conducted in most cities, the following method—which can also be used in connection with high school teaching—may be found useful.

## ILLUSTRATION 2

## ILLUSTRATION METHODS



PENCIL OUTLINE



BLACK AND WHITE CONTE CRAYON



PENCIL SKETCH



TEMPERA

THE STUDY OF DIFFERENT MEDIA IS ONE OF GREAT VALUE TO THE ILLUSTRATOR OR COMMERCIAL ARTIST AND ONE THAT CANNOT BE IGNORED. DRAWINGS BY G. F. PELIKAN

*School Arts Magazine, September 1921*

1. Select a photograph well balanced in light and dark areas and not too cut up with details.

2. In a rectangle measuring about  $4\frac{3}{4}$  by  $6\frac{3}{4}$  inches or any other convenient rectangle of pleasing proportions, arrange the subject of the photograph so as to make a good composition, thinking of it in terms of the silhouette.

3. Block in the main planes in pencil.

4. In subsequent rectangles translate the picture into:

- a. Two values, using charcoal and kneaded eraser.
- b. Three values, using charcoal and kneaded eraser.
- c. Full values, using charcoal and kneaded eraser.

d. Pencil.

e. Oil.

f. Any combination of media you think suitable.

g. Pen and ink.

h. Watercolor.

i. Pastello.

j. Tempera.

k. Black and white conte.

l. Wash—transparent and opaque.

There is a great deal of scope in the original interpretation of the problem. Good drawing and the correct distribution of values is fundamental.

In classwork the problem may be assigned preliminary to life sketching, to the study of black and white composition, or in connection with poster design.

## The High School Art Club

DOROTHY G. RICE

THE Art Director quietly entered the studio and threaded her way among the easels until she found the Art Instructor, Penelope Stone.

Seated at an easel, Penelope Stone was listening to the plans of an eager pupil.

"If you will let us have the studio this afternoon, Miss Stone, I will see that nothing is broken,—but it is quite a responsibility. I really wish you would come too."

Just then Penelope espied the Art Director. "Only another chance to employ my spare hours," she said, laughing merrily, "These young people want to start an Art Club."

"Good!" cried the Art Director, "I

just envy you,—some of the happiest afternoons I have had were spent with an Art Club. I'll tell you about it." And she seated herself upon a near-by stool. Just then the bell rang, however, and the pupil ruefully departed for her classroom.

"It's Marian's birthday," said Penelope turning to the Art Director. "Can't you stay and help celebrate? It's recess now."

The Art Director consented and they went to the private room where the young assistant "Marian" was arranging the "party."

"This is luck for me. I'm much obliged to you, Miss Marian, for having a birthday. But let me tell you about

the Art Club. (This fruit salad is heavenly, Penelope!)

"It was a very gifted collection of pupils I had in the high school, so I suggested an Art Club. I just wanted to know those dear people better.

"They elected a girl president, and she was an excellent one, full of ideas and 'pep.'

"I let them arrange their own program, but was always present at the meetings and worked with them as if a member, occasionally giving assistance if another member was in difficulty over drawing a face or expressing an idea.

"Well, we had the best kind of a time. We had pose drawings in costume; we illustrated stories and poems; we made posters for the school plays,—had various artists give us talks about their work—visited the Art Museum and artist's studios, etc."

"Did you have nothing but art work at your meetings?"

"Oh no, we had social affairs as well; a Hallowe'en party, a costume party and an annual picnic.

"The principal of the school took a warm interest in the Club and when one of the parents invited us to have our picnic at her sea-shore home, we were granted the day off. This, of course, established a precedent and I surmise that that annual picnic was an inducement for many a pupil to become a member of the Art Club.

"We tried to have our good time partake of an artistic character, so the games played were often those which employed drawing, but as Kipling says, 'That is another story.' "

"Did you have any exhibitions?"

"Indeed we did. In that city there was a Public Library. The building

itself was a thing of beauty and had been designed by Richardson, and an art gallery had been added of recent years,—a beautifully proportioned, octagonal room with overhead lights.

"The Librarian, being a close friend of our principal, suggested that we have our school Art Exhibition there. Naturally, I was overjoyed and suggested to the Art Club that they should be responsible for the arrangement of the exhibition and that one of the eight walls should be devoted to their work.

"Do you know, that Art Club did all the hanging of that exhibition, and effectively, too! I merely grouped the work into divisions,—of course, it was all mounted you understand,—Household Art, Charcoal Color, Textile, Arts and Crafts, etc.

"They grouped themselves into committees making certain members responsible each for a wall."

"Didn't you oversee the work?"

"Oh yes, I was always on hand as referee, but I had seldom to make a suggestion. They were over-critical and inclined to discard work which spoiled their effect.

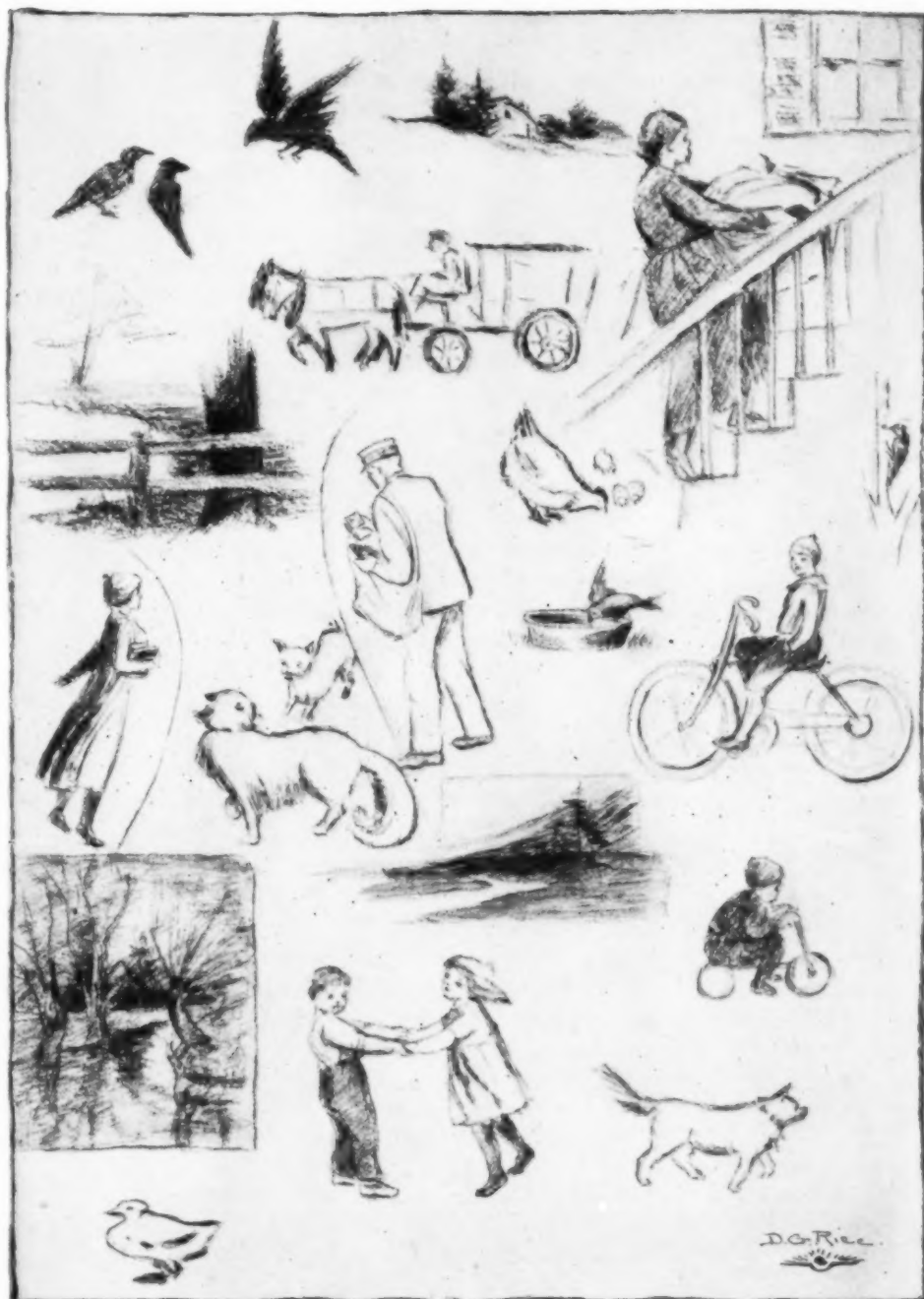
"The opening night of the exhibition was the reception night of the Art Club, and very prettily they entertained their guests."

"Did the Art Club do any out-door sketching?"

"Of course, this same Library with its cloisters, garden and interesting bits of architecture was a splendid sketching ground, and the beautiful acres of a State Reservation gave other fine opportunities.

"One of the best schemes was an Observation Walk. I told them that





A PAGE OF MEMORY DRAWINGS MADE ON AN OBSERVATION WALK WITH THE ART CLUB BY DOROTHY G. RICE. THERE IS NO BETTER METHOD TO DEVELOP VISUALIZATION AND MEMORY RETENTION—TRY IT TO SEE HOW MUCH YOU DON'T KNOW ABOUT YOUR SIMPLEST SURROUNDINGS

Millet often entertained his children by drawing with a burnt match the incidents they had seen upon a previous walk with him. So we started out one day, taking a circuit of about a half hour's walk. We took a side street past a little park and dwelling houses and returned past the stores and shops so that we found a variety of subjects.

"After our return to the Studio, we sketched from memory. The results were very interesting because so varied. Some members could not remember much, others could not draw what they did remember."

"Did not have the power to visualize?"

"Exactly. I tried to have them observe useful facts, like the appearance of a white fence in shadow against water;—how an inclined tree was reflected in the water, etc.

"I think I have my sheet with me. There was something on it I wished to show to a teacher at the Point School this afternoon.

"Yes, here it is. That woman carrying the clothes-basket was the unique thing I saw. The rest of the Art Club saw everything else and more too. Just try it some time. You have no idea until you do try from memory how limited is your knowledge of construction. You can't recall how the wheels of a tip-cart articulate with its body or which way an animal's legs bend. It is really comical, and humiliating.

"Miss Marian, I wish you had a birthday twice a week and that I could come. I must rush now to get that car for Rocky Point.

"Good-bye. Save the results of your Art Club meeting for me to see."

## The Cover Competition

Over a hundred cover designs were entered in the competition. A number were made in more than two colors and therefore were not eligible. Others duplicated the present cover, only changing the panel subject. It was the opinion of the judges that the students' designs were of a comparatively higher standard than those of the teachers. After careful consideration, the following awards are announced.

### TEACHERS

*First Prize: \$25.00*

MARY HUNTER MACNAUGHTON,  
Dallas, Texas.

*Second Prize: \$10.00*

LOUISE D. TESSIN  
Napa, California

*Honorable Mention*

MAURICE A. EASTER  
Nashua, N. H.

N. B. ZANE  
Portland, Ore.

WILLIAM S. RICE,  
Oakland, Calif.

HERMAN C. FROMUTH, JR.  
Philadelphia, Pa.

### STUDENTS

*First Prize: \$15.00*

HARRY CASS  
Brooklyn, N. Y.

*Second Prize: \$5.00*

F. M. GUILFORD  
Baltimore, Md.

*Honorable Mention*

FLORENCE JOHNSON  
Baltimore, Md.

ROLAND HAAF,  
Cincinnati, Ohio

ALICE A. ALDRICH  
Portland, Ore.

HARRY L. MURPHY  
Cincinnati, Ohio



Mary Hunter MacNaughton - Dallas, Texas

DESIGN BY MARY HUNTER MACNAUGHTON, DALLAS, TEXAS  
FIRST PRIZE COVER DESIGN. TEACHERS OR SUBSCRIBERS.

# The SCHOOL ARTS MAGAZINE



Louise Tessin - Napa, Calif

DESIGN BY LOUISE D. TESSIN, NAPA, CALIFORNIA  
SECOND PRIZE COVER DESIGN. TEACHERS AND SUBSCRIBERS

*School Arts Magazine, September 1921*

COVER DESIGN 46



COVER COMPETITION



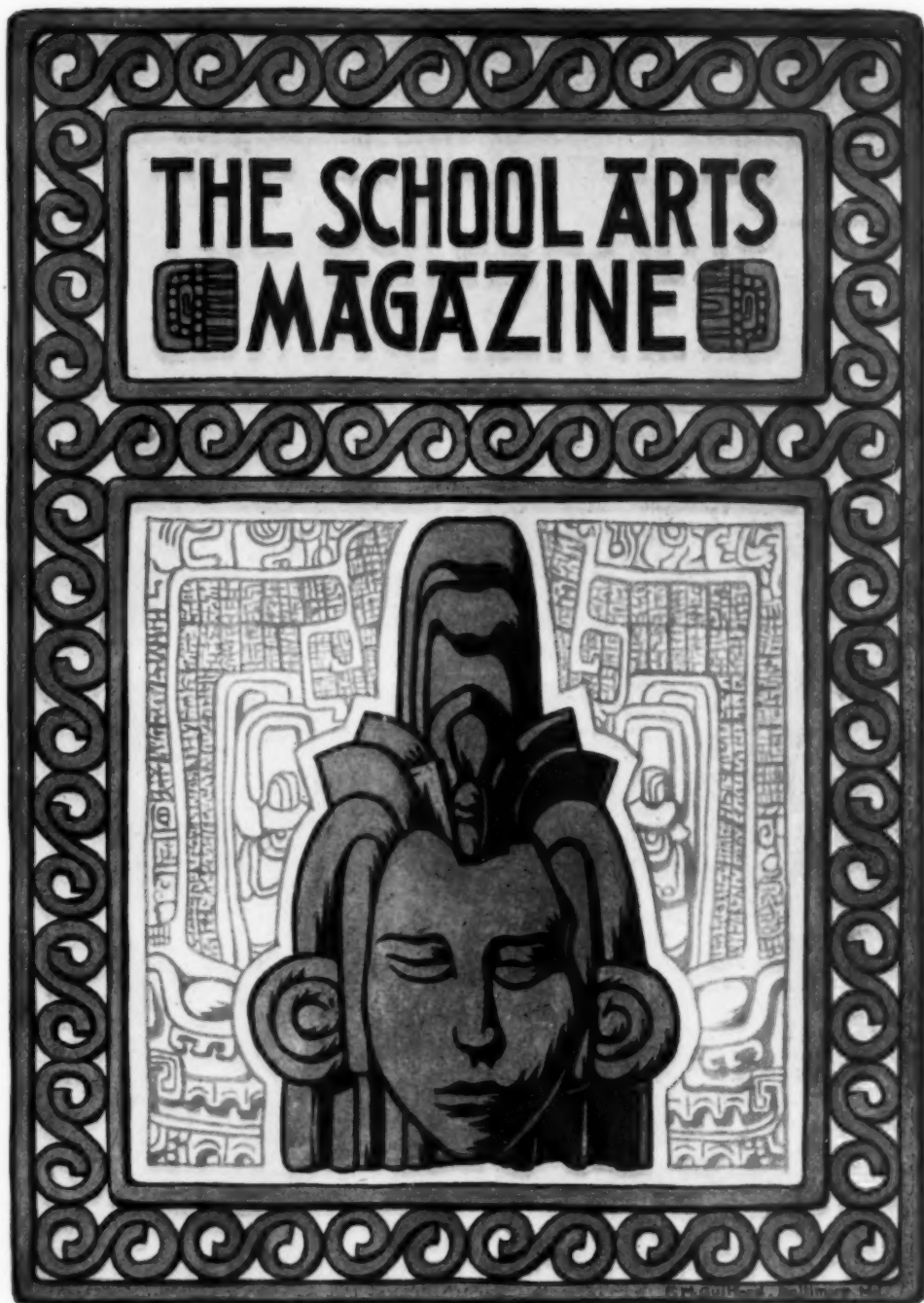
HONORABLE MENTION DESIGNS. TEACHERS AND SUBSCRIBERS





DESIGN BY HARRY CASS, BROOKLYN, N. Y.  
FIRST PRIZE STUDENT'S DESIGN

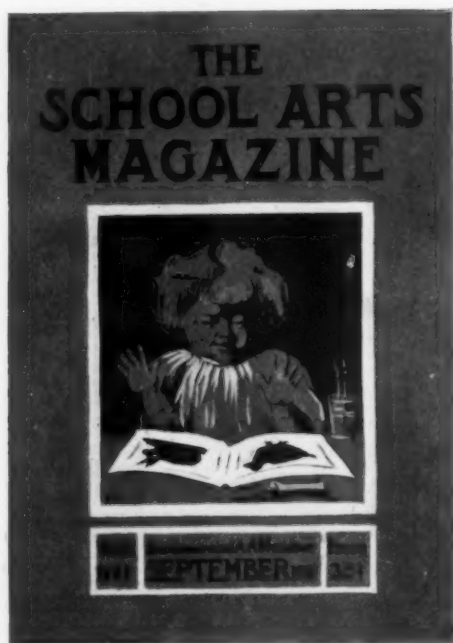
*School Arts Magazine, September 1921*



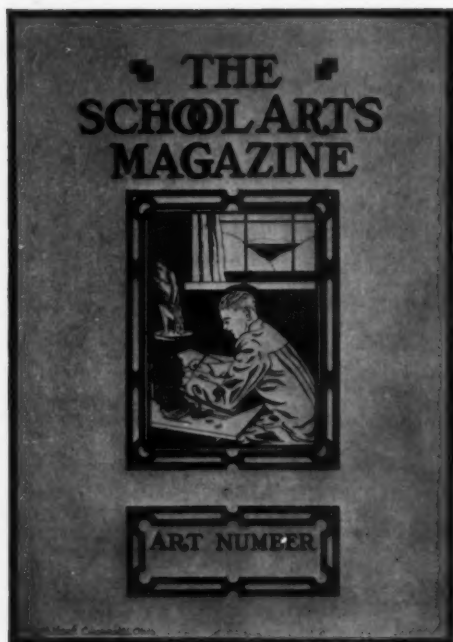
DESIGN BY F. M. GUILFORD, BALTIMORE, MD.  
SECOND PRIZE STUDENT'S DESIGN

*School Arts Magazine, September 1921*

COVER DESIGN 46



COVER COMPETITION



HONORABLE MENTION DESIGNS. STUDENT'S COMPETITION

*School Arts Magazine, September 1921*

## Pencil Painting

THE ARTISTIC USE OF THE CARPENTER'S PENCIL

FRANK B. ELL

A GREAT deal of pleasure and amusement as well as knowledge can be experienced by the use of a carpenter's pencil in doing artistic work.

As the graphite in the carpenter's pencil is so wide and flat, it is capable of being sharpened in various ways so as to render possible different, definite techniques.

There are three different methods by which the pencil can be pointed. A good plan is to have three pencils and sharpen each one differently, as follows:

*First Method*—sharpen pencil to a Chisel Point, as shown in Plate One.

*Second Method*—sharpen pencil to a Chisel Point and then cut notches in the chisel edge as shown in Plate Two by the illustration named Notched Point.

*Third Method*—sharpen pencil to a Tapered Point, one edge tapering more than the other, as shown in Plate Two.

Paper with a good toothed surface is best suited for working on, and it should be placed over a few thicknesses of paper or blotter to produce best results.

When desiring to make a stroke of more stripes than there are points on the Notched Pencil (like the flag border in Plate Two), the required number of stripes can be produced by lapping part of a stroke upon the preceding stroke.

Plate One shows how, with one kind of point, two methods of lettering can be executed just by holding the pencil in a different position for each method.

With this point it is possible also to make an unlimited variety of decorative designs.

Plate Two shows how effective the Notched Point is for giving artistic effects, and making border and all-over pattern designs.

The Tapered Point, shown in Plate Two, is a wonderful tool for sketching; the shape of its point gives it a wide range of line and stroke qualities.

In studying or teaching this interesting method of adding to our artistic development, it will be well for beginners to first practice sharpening the pencils. A good keen-edged knife should be procured; and a piece of fine sandpaper is convenient for keeping the point in good condition during working hours.

After learning to point the pencils to a good shape, the student should practice making single strokes.


A course of study may be planned as follows:


### LESSON ONE

1. Practice sharpening pencil to a chisel point.
2. With the Horizontal Position (Plate One) make uniform wide, vertical, straight strokes until mastered.
3. Make thin, horizontal strokes.
4. Vertical, left and right curves (down strokes, same as the left and right sides of letter "O").


# :: Art work with a Carpenter's Pencil. ::

Plate One

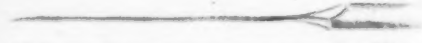
 Chisel Point

 Horizontal  
Position which  
may be used  
in making

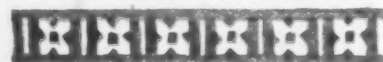
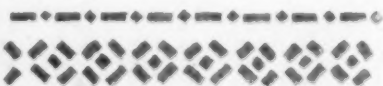
 Roman  
Letters

 Oblique  
Position which  
may be used  
in making
Old English  
Text

Holding the pencil at different angles  
will produce lines of different widths:



The corner  
of the chisel edge  
can be used to  
make thin lines  
or to do small let-  
tering such as this



## WIDE MIXED

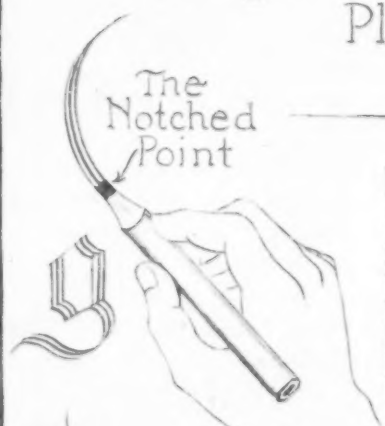
The serifs are made by using  
the corner of the chisel point.

**A**ll work  
on this  
plate was  
executed  
with a chisel  
point. :: ::



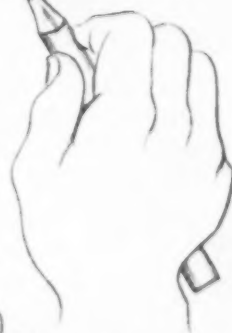
# Art work with a Carpenter's Pencil

## Plate Two



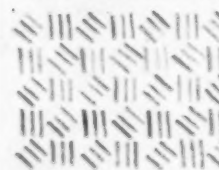
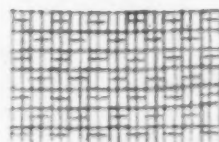
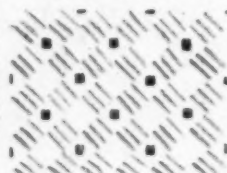
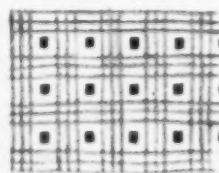
Notice the different manner of holding the differently pointed pencils.

The Tapered Point



One

Thin,  
**medium & wide** strokes  
made with the  
Tapered Point.



## LESSON TWO

*With the Oblique Position (Plate One)*

1. Practice making oblique wide and thin strokes.
2. Practice making curves.

## LESSON THREE

*With the Horizontal Position.*

1. Make the Alphabet in Roman Capitals.
2. Alphabet in Roman Small letters.
3. Mottos in Roman Style letters.

## LESSON FOUR

*With the Oblique Position, go through the same steps as Lesson 3, with the Old English letters.*

## LESSON FIVE

1. Compose border designs.
2. Compose all-over pattern designs.

## LESSON SIX

1. Practice sharpening pencil to Notched Point (Plate Two.)
2. Go through the same steps as in Lesson One.

## LESSON SEVEN

*With Notched Point* go through the same steps as Lesson Two.

## LESSON EIGHT

*With Notched Point* go through the same steps as Lesson Five.

## LESSON NINE

1. Practice sharpening pencil to the Tapered Point (Plate Two.)
2. Make thin strokes with point of pencil.
3. Medium strokes, with one side of pencil point.
4. Wide strokes with other side of pencil point.

The position for holding the tapered point may vary according to the contact that is necessary for the different parts of the pencil point with the paper's surface. It may be held like the Notched Point or Tapered Point, as the case may be.

## LESSON TEN

Make drawings of Still Life studies, combining the thin and medium strokes.

## LESSON ELEVEN

Flower studies and designs combining the thin, medium, and wide strokes.

## LESSON TWELVE

Landscape Sketches with combination of all the strokes of the Tapered Point.

## TEN COMMANDMENTS FOR THE COMMERCIAL ARTIST

1. Honor the Chief. There must be a head to everything.
2. Have confidence in yourself and make yourself fit.
3. Harmonize your work. Let sunshine radiate and penetrate.
4. Handle the hardest job first each day. Easy ones are pleasures.
5. Do not be afraid of criticism—criticise yourself often.
6. Be glad and rejoice in the other fellow's success—study his methods.
7. Do not be misled by dislikes. Acid ruins the finest fabric.
8. Be enthusiastic—it is contagious.
9. Do not have the notion success means simply money-making.
10. Be fair, and do at least one decent act every day in the year.

*Samuel F. Taylor*

## Pen and Ink Pointers

E. R. FORD

**P**EN and ink is a fascinating subject to High School students. It is especially so with girls. Too many of them think that pen and ink means copying "cute" little pictures from magazines regardless of whether the original contains any artistic merit.

It seems to be a common ailment of many young art students to want to do the "big" things in art work whether they are ready for this kind of work or not. It takes some strenuous effort to switch their minds around to a safer viewpoint, but if accomplished, the result is worth the effort.

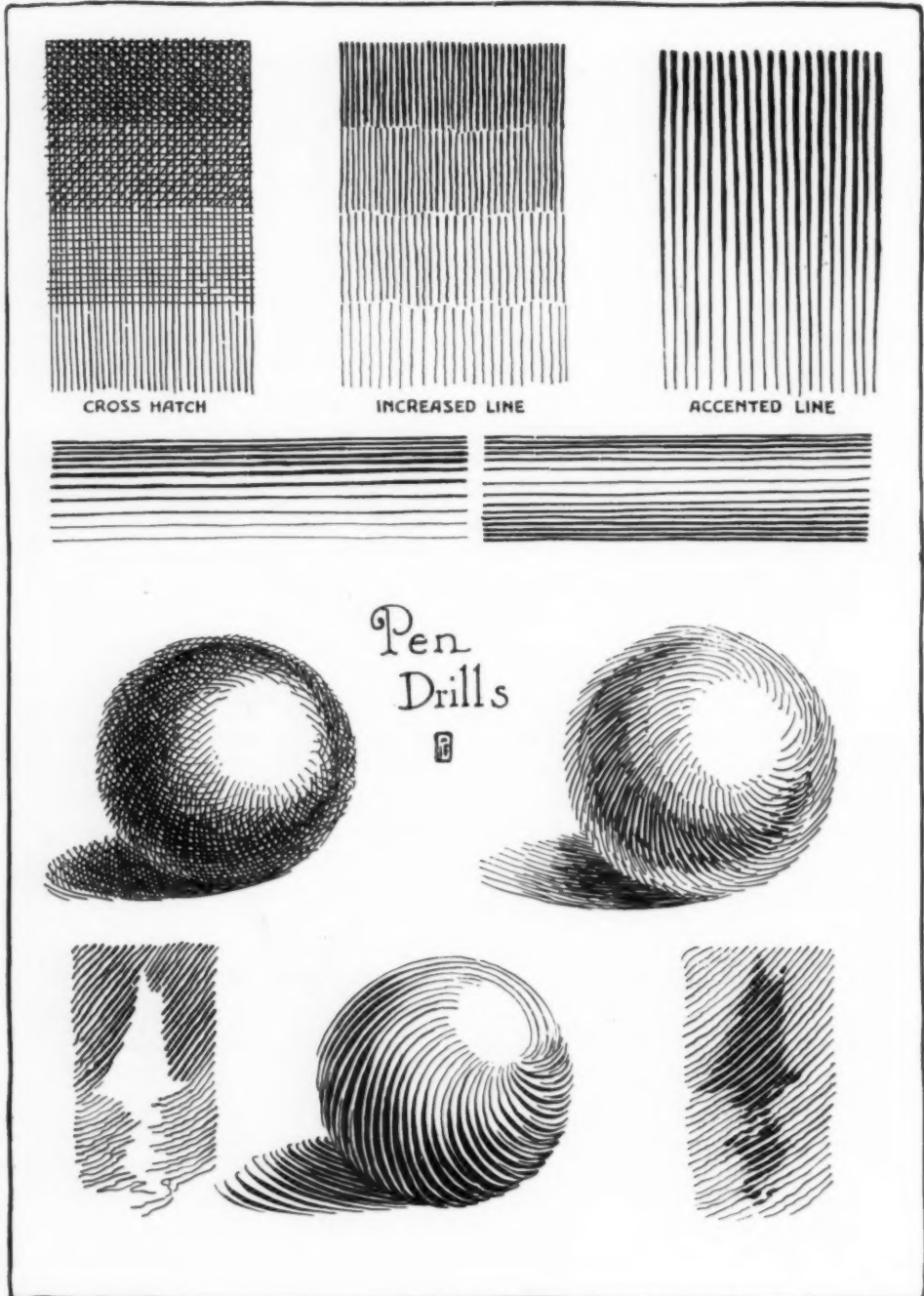
Pen and ink is to most people a difficult medium. Really good pen and ink artists are few in number compared to those who use other mediums such as charcoal, wash and oils. In doing pen and ink the artist has to be a master of technique as well as drawing. It is this lack of technique that is the pitfall of most young students. They grasp hold of a pen, dip it in the ink and think that practically all that is necessary is to cover the allotted amount of surface with some kind of lines. This generally results in the so-called "haystack" type of lines that is so commonly found in the work of beginners; lines that have no consistency or unity of direction.

To be successful in pen and ink work, one should be willing to go through preliminary exercises, just as a beginner does in writing. The practicing of straight lines, stipples, curved lines, accented strokes and other lines used in most pen and ink work is worth many

times the effort put into it. After a page or two of this, then the experimenting as to how light a value and how dark a value one may produce with pen lines is excellent practice.

A plan which has proved very successful in high school work is as follows: The students are asked to buy ordinary, ball-pointed writing pens for their work. These pens produce a strong, bold line and counteract any tendency to light, "fussy" work. They also eliminate the chance of the pen catching in the paper and spattering ink in all directions. With these pens, the students are first asked to make up a practice sheet from samples pinned on the black board. After the sheet of techniques, then one of values is worked up. By this time the young artists are beginning to get acquainted with their pens and forgetting to worry about each separate stroke.

After this stage has been reached they are allowed to sketch a simple group in *vertical* lines only. This idea of holding their work down to vertical lines has a two-fold effect. It not only eliminates confusion of line direction in the students' minds, but it really makes them think and plan out their drawings properly. They soon find out that in order to be able to put in their vertical lines, it is necessary for them to first block out their high lights and shadows carefully. This is a step essential to good pen and ink work and quickly acquired by students who make drawings in vertical lines.

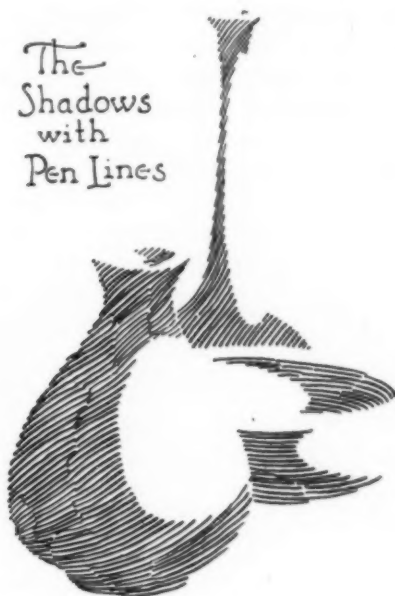


A CONFIDENT HANDLING OF THE PEN AND A FREEDOM OF STROKE WILL BE ATTAINED BY DRILLING IN THE ABOVE LINES. PEN AND INK LINES SHOULD EXPRESS TONE. ONE OF THE HELPFUL PLATES FROM THE PORTFOLIO "PEN AND INK, NO. 1" ISSUED BY THE DAVIS PRESS, WORCESTER, MASS.

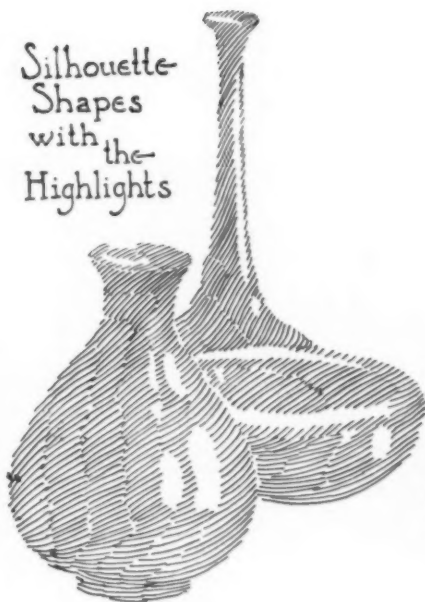
The  
Shadows  
with a  
Brush



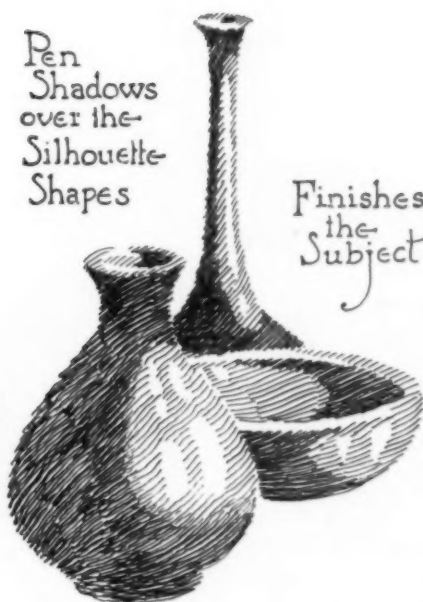
The  
Shadows  
with  
Pen Lines



Silhouette  
Shapes  
with the  
Highlights



Pen  
Shadows  
over the  
Silhouette  
Shapes



Finishes  
the  
Subject



THE LIGHTS AND SHADOWS SHOULD BE STUDIED AND DRAWN SEPARATELY. IF THEY ARE RENDERED IN PEN AND INK SEPARATELY, AND THEN RENDERED TOGETHER, LIGHT AND SHADE IN PEN AND INK BECOMES MUCH SIMPLIFIED. ANOTHER PLATE FROM THE PORTFOLIO, "PEN AND INK, NO. 1" ISSUED BY THE DAVIS PRESS, WORCESTER, MASS.



Three or four still life groups are made in this way and then several drawings done in stipple dots are worked out. Later casts and more difficult subjects are allowed the student. By this time the influence of careful work, systematically followed up begins to make itself evident. To vary the work and in order to create new interest on the part of the young artists, they are allowed, after progressing part way, to copy a good etching or some pen and ink drawing by such men as Sarga, John Coll, or Harrison Fisher. In this way they have a chance to study the rendering of these artists and see how they treat various surfaces such as draperies, furniture, trees and clouds. After they have done this for a while, they are put back on an original drawing of their own. Generally their work will show very evident indications of the influence of their copy work.

A great deal has been said and argued by different exponents of the various methods of teaching pen and ink, but the teachers who have had the most satisfactory results are practically all agreed that a course which is a happy mixture of original work and copying from masters of this medium is the one that is the nearest perfect. The objection may be brought up that the student who copies will soon become a poor imitator and nothing more. The practice of having the student copy various techniques will soon, unconsciously though it may be, develop in the student a technique of his own, which is generally a blending of two or three of the techniques with which he has become familiar.

In talking with some of our successful pen and ink artists, and water color

artists, too, they have all admitted to having made many and manifold copies of the artists who at that time were their ideals. The secret lies in the teacher making sure that the student has only the *best* examples, and not bizarre, scratchy things that are a disgrace to the art.

When the student has progressed pretty favorably with his still life and cast drawing he can then be shown how to do drawings in accented lines. This type of a line is generally the hardest for the student to master. It consists of making the heavy or dark part of the line by simply pressing harder on the pen so that the line will grade all the way from a light, delicate stroke to a heavy, massive one. A student who can take a group and render it in this technique generally has arrived at a fair degree of efficiency. It is difficult for most High School students to even copy a print which has been rendered in accented lines.

When students have shown by their work that they are capable of advancing farther, it is a splendid training for them to be given an ordinary photograph having strongly defined lights and shadows and ask them to render it in pen and ink. The subject should at first be simple and by no means contain figures in it. In a drawing of this kind the young artist will find himself called upon to use all his knowledge of pen and ink work. If he has built up his ability on a good foundation, he will be pleased with his results. If he hasn't, this kind of a drawing will surely bring out his weak points. This kind of work, the transposing of wash drawings or of photographs into a pen and ink technique cannot be praised too highly

as a problem for advanced students. Students who have gone through all the above problems and have had sketch class work may be encouraged to work some of their sketches up in pen and ink. Or if they are planning to make any drawings for the school journal, they can work some of the poses from the sketch class into their headings

or illustrations. In this way they can see the relation between the problems they have been through and the practical side of things. They can look back to their first practice sheets and clear on up to their final cover design or whatever it may be and see how the whole series led into the proper kind of training.

## "Living-Ads"

A HOME AND SCHOOL CLUB DIALOGUE

NELLIE L. FISHER

NOT long ago our Art Department was asked to furnish the entertainment at the regular meeting of our Home and School Club. We wanted to let as many pupils as possible from the various drawing classes take part, so decided to give as one number on the program a little play called "Living Ads." Two girls from the Advanced Drawing class were asked to take the parts of the experienced and the inexperienced housekeeper. During their conversation, when a well known article was about to be mentioned, a pupil would appear in a frame at the back of the stage dressed and posed like the figure in the usual advertisements. These pupils were given a picture of the "ad" they were supposed to represent and asked to work up their own costume and accessories. Both the pupils who took part and the people in the audience who guessed the names of the "ads" took such a keen interest in the sketch that I'd like to pass the idea on to other teachers who some day may want an extra number for an entertainment. This will take but little time and effort

to prepare. The living picture idea is an old one but by putting in the conversation, a new interest is added. The play we gave is as follows:

### "LIVING ADS"

Time—early afternoon.

Place—a cozy and well arranged living room.

Characters—Aunt Betty, an experienced housekeeper.

Jane, an inexperienced housekeeper.

Boys and Girls to represent famous ads.

Scene—Aunt Betty sitting by a table reading a magazine. She is dressed in a dainty afternoon costume. The door opens and Jane rushes in all out of breath as if she had just finished washing the luncheon dishes.

JANE: Oh dear! I'm all out of breath. It seems as if I am always out of breath these days trying to catch up with myself.

AUNT BETTY: You do look out of breath and tired. Won't you sit down and rest awhile?

JANE: (*sitting down*) I can't stay a minute. My work isn't half finished. How is it, Aunt Betty, that you always find time to read or sew in the afternoons? You look so comfortable and rested and yet your house is always in order. How do you manage it?

AUNT BETTY: Experience, system and knowing easy methods is the secret of good housekeeping. Just what is your trouble, my dear?

JANE: (*discouraged*) Oh, everything seems to go wrong. I never knew it was so hard to keep house until mother went away and left me in charge. I scrub and scrub and yet my house never looks as clean as yours.

AUNT BETTY: I understand, I used to scrub and scrub, too, until a friend told me to save my energy and use—(*Old Dutch Cleanser appears*)—for that chases dirt and makes your house cleaning easy.

JANE: Why, I have seen Old Dutch Cleanser advertised in *Good House-keeping* but I never thought of trying it. Perhaps you can tell me what I can use to clean my cooking utensils when they get so black they seem hopeless.

AUNT BETTY: Oh, that's easy. Just get a box of that famous old stand-by—(*Gold Dust Twins appear*)—that will make your pans and kettles shine so you can fairly see your face in them.

JANE: I did use Gold Dust for my laundry at first but do you know it ruined all my pretty colored waists and lingerie so I don't use it any more.

AUNT BETTY: Gold Dust for your fancy waists! Why, child alive, don't you know better than that? No wonder they have lost their freshness and charm. Don't ever wash them in the old way.

Haven't you ever heard of—(*Lux appears*)—Just pure, bubbling Lux suds to dip them up and down in—that will make them last twice as long and keep them beautiful longer than you ever thought possible.

JANE: Aunt Betty, you're a wonder. Perhaps you can help me out with my meals, too. You see Dad is beginning to get most of his meals down town, and I can't blame him as my cooking is pretty poor. Even my breakfasts are a failure. They are so unappetizing and monotonous.

AUNT BETTY: Why Jane, breakfasts are the easiest meals in the world to get. All men like cereals, I mean cooked ones, so why not start out with a big dish of—(*Cream of Wheat appears*). It has stood the test of years. If he should tire of Cream of Wheat you might occasionally give him some—(*Quaker Oats appears*)—with some rich cream. This followed by a dish of piping hot pancakes made from—(*Aunt Jemima's Pancake Flour*). These are so easy to make. All you need to add is the water for mixing the flour. Real buckwheat cakes with butter and—(*Karo Corn Syrup*)—certainly taste good these chilly mornings. These with a good hot cup of—(*Martha Washington Coffee*)—ought to satisfy any man or woman.

JANE: That does sound like a good substantial breakfast which is easy to prepare. Can't you suggest a simple luncheon, I never know what to get. I waste more time and energy thinking and fretting about it than I do in finally getting it ready.

AUNT BETTY: Luncheons are a little more difficult to plan as so much depends on what is left over from your

previous dinner. However, if you haven't anything on hand you might open a can of—(*Campbell's Soup*)—which you can get ready in three minutes time. Perhaps you know that there are twenty-one kinds of Campbell's Soups so one never gets tired of them. A hot dish of soup with plenty of crispy—(*Uneda Biscuit*)—makes a simple and appetizing meal which is easy to digest. For a beverage you might vary the usual cup of tea by trying a cup of—(*Baker's Cocoa*)—which is so delicious that it could be used every

day. There, my dear, does that help you out any?

JANE: Indeed it does. You have given me a new idea of life as it were. I must hurry right back now for I can hardly wait until I've tried out your suggestions. I never knew one could get so much help from ads. (*She rises to leave.*)

AUNT BETTY: You know the old saying "It pays to advertise," but I say "It also pays to read the advertisements."

*Curtain*

## Commercial Art

THE demand for men who can letter and create artistic advertisements has forced its influence upon the schools of the country to such an extent that in New York City, we now have two high schools in which commercial design is a prerequisite for graduation. The aim in these schools is not only to produce skillful designers but also to develop a taste for good arrangement and thereby pave the way for more harmonious co-operation between the artist and future men of business.

In Commercial High School the first year is spent in the mastery of the Gothic alphabet, stress being placed upon the correct form and proportion of each letter and the grouping of letters into words and into lines. During the second year, the student is introduced to the Roman alphabet, and to the drawing and the decorative treatment of objects. The accompanying chart is a result of an effort to help in the latter phase of the work.

The chart presents some vital points in commercial design which every student should know. "Layouts" are shown in figures 1 to 5 inclusive. Each is a different solution of the same problem. A "layout" is a sketch by the designer for the purpose of determining the distribution of lettering, figures, or any other masses which enter into a given design. In other words, it is a plan, and may be drawn as small as one-fifth the actual size, determined upon in advance. It is the common practice for commercial artists to submit "layouts" for their clients' approval and to enlarge in complete form the one accepted. Layouts are submitted by the student, and enlarged when approved by the teacher.

The central portion of the plate shows various considerations which may advantageously be applied to poster treatment of still life objects. Figures 7A and 7B show perspective and schematic views of the same form,

respectively. The horizontal circles which, when seen in perspective, appear as ellipses (fig. 7A) are drawn in figure 7B as horizontal lines. The decorative treatment of the object can be carried further by the introduction of high lights and "high darks." Successful results have been achieved by drawing the shaded side in black and allowing the color of the paper to show as the high light through the color which is applied as a middle tone to the rest of the surface of the article. The general positions of the lights and shades should be preceded by a careful analysis of figures 6 and 8, which show that these depend upon the curvature of the surface of the form upon which the light falls, the color or transparency of the object, as well as the location of the source of light. A word of caution is necessary here. Avoid a treatment too regular and mechanical. Also, the amount of black shade should be balanced by the heaviness of the lettering, (figures 19 and 20).

Figures 19 to 24 inclusive treat of the principles of design: harmony, balance, unity, etc. These fundamental laws of good arrangement play their part in commercial design just as vigorously as in any other field of art. In figure 19, we see a lack of harmony between the thin, delicate lettering and the heavy black silhouette. As has been pointed

out in the previous paragraph, the law of balance is also broken.

We now come to the important matter of margins. Oh, Margins, Margins, what errors have been committed in thy name! A poster design is a failure unless the margins are correct. See figures 21 and 23 and the corresponding corrections in figures 22 and 24. Experience shows that margins should not be crowded, that a design is immeasurably improved as a result of the contrast between the ample blank space and the colored masses of the enclosure. Experience also shows that those margins are best which are in the following relation: the side margins equal and narrower than the top which is narrower than the bottom margin.

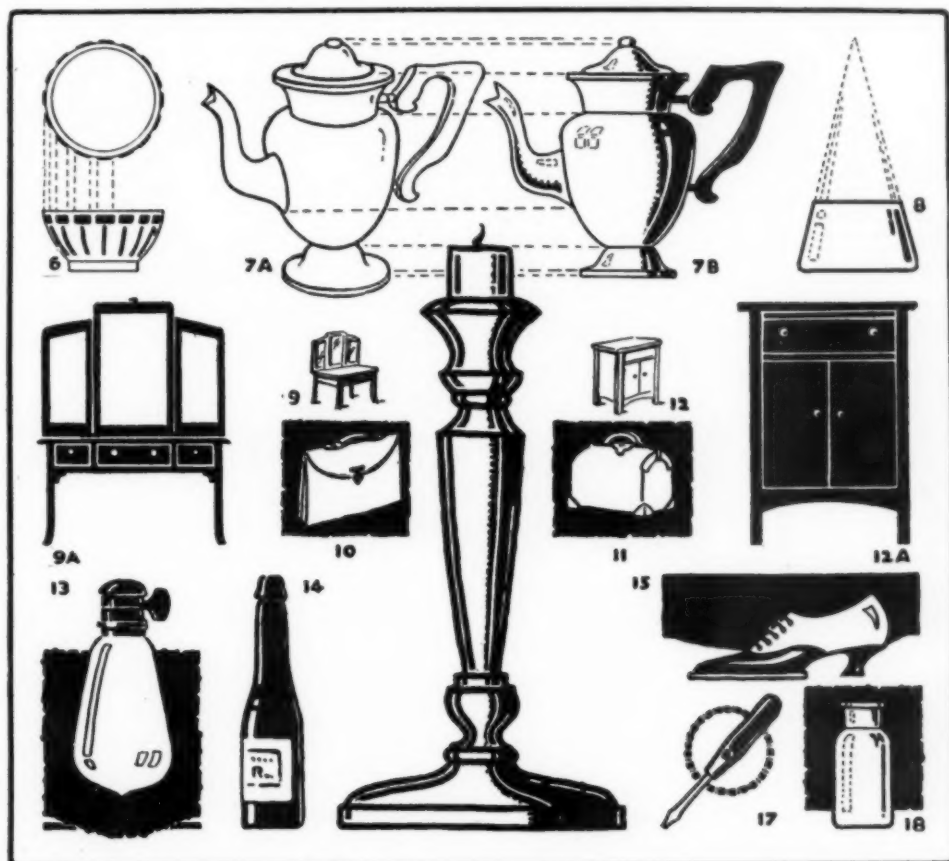
In order to attain unity in lettering, we find that it is customary to arrange words in the form of blocks and masses, whose outlines parallel and harmonize with the shape of the paper. Such an arrangement also serves to present a uniformly gray surface to the eye, the degree of grayness depending upon the thickness of the letters and their density. The eye when it observes a design does not view each individual letter, it does not at first perceive each word or line, but all the words grouped as a mass, and if the areas between the letters and lines are equal the lettering should present itself as a surface of even tone. (See figures 23 and 24).

IF OUR WRITTEN WORDS, OUR THOUGHTS ARE THE OCCULT  
SPIRITUAL SHAPES OF OUR IDEAS, THEY NEED TO BE EMBODIED  
IN ATTRACTIVE PHYSICAL FORM. THAT IS TO SAY, WORTHY  
THOUGHTS NEED TO BE WELL AND TASTEFULLY "SET UP."  
MANY A GOOD IDEA IS BURIED ALIVE IN A TOMB OF TYPE.



# ILLUSTRATION 2

# COMMERCIAL ART



A PAGE OF COMMERCIAL RENDERINGS DRAWN BY HARRY CASS AND REFERRED TO IN HIS ACCOMPANYING ARTICLE.

## Do We Need Artists on Our Boards of Education?

ELIZABETH CAHILL

ARE there not enough beautiful things in the world for children to study without having to handle these dingy, dusty, prosaic old cubes?"

This question was asked by Miss Bennett on the first day of her arrival at a great public school in the East, where the floor, the desks, the walls, even the covers of the books were quite as dingy and forbidding as the dusty box of forms "prescribed" for study in the primary grades.

"It seems that the beautiful things are kept far away from the primary grades—just where they are most needed! At least, it is so in this benighted state!"

The reply came forth with a sigh from the lips of Miss Bennett's colleague, who worked with her in the part time classes in a school located in the tenderloin of the rich metropolis.

An extended course at the Normal College had deepened in Miss Bennett the inspiration of the born teacher. When she found herself face to face with sixty infants whose ages ranged from five and one-half years to nine and three-quarters years, it filled her with renewed fervor to realize that with the scientific method of education which she had at her command, she would be able to lead each and every lamb in the flock to the greenest and fairest mental pastures known to "Twentieth Century Pedagogy." But alas, she had reckoned

without a close scrutiny of the antediluvian course of instruction!

On Monday morning, the prescribed *dose*, according to the program of the drawing course, was a comparative study of the square and the oblong. In the lessons of the previous week, each of these forms,—irresistibly engaging to the infant mind—had been laboriously studied in detail, edges, angles and surfaces had been tested in squares and in oblongs made of every known material and presented in a variety of colors that would have ravished Turner himself and Lafcadio Hearn as well. The varied colors and materials were not "nominated" in the course, they were Miss Bennett's *own* idea introduced to save the children from insupportable ennui.

Her mind aglow with enthusiasm Miss Bennet began the comparative study, at first sweeping her glance clock-ward in order that she might not permit the professorial rapture to carry her beyond the time-limit rigorously exacted by the program.

She anticipated that morning a pedagogical triumph unequalled in the annals of education since the days of Pestalozzi himself. Her separate lessons on squares and on oblongs had filled her with abundant satisfaction (?), and now the comparative study of the two forms,—with all their wealth of appeal for the infant mind, would bring

to her a professional joy that only an inspired leader of the young can know!

Her work achieved, she felt moved, in obedience to a well-known principle of education, to discover which of the two *rigid forms* had made the deeper appeal to the affections of her lambs.

"How many children like squares better than oblongs?" she demanded, tempted at the end of her lesson (inspired teacher though she was) to make a short cut across the endless fields of Socratic dialogue, to put her question in a form which would quickly bring from her highly "suggestible" young Americans the answer that would be her goal.

Many hands, black and white, clean and dirty, adorned with finger nails in every stage of need for the manicure's tools, waved in the air.

The clock told Miss Bennett that she had already trespassed by half a minute upon the period *most* rigorously demanded for physical training; therefore, again waiving for the moment the demands of advanced pedagogy, to make another short cut, she decided not to call upon such a dullard as Tim Night but upon charming little Pierre Boisseau—her boy-doll prodigy who was the most brilliant light among the "intellectuals" in the first form. Miss Bennett had long felt that no course of instruction, however stupid, could phase this son of beautiful France.

"Tell us, Pierre, *why* you like squares better than oblongs", she demanded, beaming infinite approval upon the little sage.

In a voice almost pathetic for the unspoiled sweetness of the "best philosopher" gifted with an immeasurable power of resistance against the tyrannies

of a bad curriculum, Pierre gave his answer in complete sentence form, as the school course pitilessly demands.

"I like squares better than oblongs *because the squares have benches in them.*"

Notwithstanding the appalling defeat of the pedagogical scheme, Miss Bennett laughed with uncounterfeited glee, at the same time vowing within herself that she would in the future break away from the fetters of an utterly stupid drawing course.

\* \* \* \*

Is it not a matter for fervent congratulation among teachers that the spirit of the times is deeply sympathetic with the principles lying at the root of Teachers' Councils as well as at the root of Federal Control of education? For are there not districts in every part of this great Republic in which teachers having genuine understanding of childhood and inspired vision where educational principles and problems are concerned have been compelled, perhaps for years, to endure courses of instruction (as well as in other subjects) manufactured by Gradgrinds, temperamentally unfitted for the tasks they have audaciously assumed? When teachers far and near have established their Councils, when they are represented on Boards of Education and are having a voice in the choice of the subjects taught in the class rooms, useful arts and fine arts will come into their own in every corner and nook of our Republic. Our schools then will become places where the joy of creation will abound to such a degree that even the "dullards" will feel the all-inclusive warmth of its embrace.

Needless to say, there will be no dull and dingy nooks and corners in the

schools when the Teachers' Councils begin to speak their minds. "Let there be light" will be spoken in vigorous tones till the schools, within and without, will fairly shine with beauty and charm. In some neighborhoods already, even the dingy schools, long neglected by indifferent boards of education have come under the patronage of liberal community leaders and are being used at night and on Saturday afternoons for lantern slide talks on architecture, sculpture and painting. This movement in the right direction has been followed by the presentation to the school of many excellent copies of celebrated masterpieces of art. At an

evening gathering in the school auditorium, a local artist who had presented a painting spoke so eloquently on the subject of creative work with pencil and brush that certain enthusiastic parents demanded to know why gifted artists were *missing* from our boards of education.

"When we have lawyers, doctors, bankers on our boards of education, why should we not have artists?"

And in truth, it is the *artists* that we have been needing all the while to give our schools the great things they have long lacked. Let us reform it altogether and let us do so quickly.

#### THE TRAMPS



**N**OW long enough has day endured,  
Or King Apollo Palinured,  
Seaward he steers his panting team,  
And casts on earth his latest gleam.  
But see! the Tramps with jaded eye  
Their destined provinces espy.  
Long through the hills their way they took,  
Long camped beside the mountain brook;  
'Tis over; now with rising hope  
They pause upon the downward slope.  
And as their aching bones they rest,  
Their anxious captain scans the west.  
So paused Alaric on the Alps,  
And ciphered up the Roman scalps.

ROBERT LOUIS STEVENSON

#### THE INDUSTRIOUS PIRATE



Industrious pirate! see him sweep  
The lonely bosom of the deep  
And daily the horizon scan  
From Haideras or Matapan.  
Be sure, before that pirate's old,  
He will have made a pot of gold,  
And will retire from all his labours  
And be respected by his neighbors.  
You also scan your life's horizon  
For all that you can clap your eyes on.

WOOD CUT ILLUSTRATIONS DRAWN AND ENGRAVED BY ROBERT LOUIS STEVENSON TO ILLUSTRATE HIS POEMS IN A LITTLE PUBLICATION.



RAILROAD FOLDERS DESIGNED BY THE STUDENTS OF THE ELGIN HIGH SCHOOL, ELGIN, ILLINOIS, UNDER THE INSTRUCTION OF CLAUDIA V. ABELL, ART INSTRUCTOR



## Illuminated Lettering

WE think generally of lettering as a purely commercial application, forgetting often that many beautiful decorations have come to us from the past in the form of illuminated pages of lettering.

Lettering may be as artistic as we wish to make it. A search of our museums and libraries will reveal to us that the patient monks and medieval scribes took great joy and interest in decorating their manuscripts with borders and beautiful initials that have established their handiwork of art as masterpieces, while much of the painting of their period has been forgotten and unpreserved. With all our use and application of lettering to posters, covers and industrial lines, let us not forget also the fine uses and artistic ways in which lettering may be used. In advertising and commercial art an urgent requirement is that the lettering shall be pronounced and prominent. In illumination and the use of lettering to the handicrafts such as leather, metal, glass and textiles, the lettering need not be a thing apart from the rest but should unite with the object as a whole and become a part of the decoration. And in illumination, care should be used that the lettering and decorations should be one blended, harmonious combination, the whole being a page of beautiful color and design.

The word "Illumination" is applied only where gold and silver is used in decoration. Rubicating is where red is used with the black lettering. Beautiful results are possible with red and black and the most harmonious effect is when the red is more on the vermillion

than the crimson. Rubicating, like illuminating, is a very old art, as we find it on old Egyptian papyri.

The paper used should be a good durable, hand made paper of good weight. A paper that gives much of the old quality of parchment is that known as vegetable parchment. A light weight of this paper has a tendency to wrinkle when water color is applied, but a heavy weight produces good results. Rubbing a little whiting on the surface of either this paper or parchment will cause ink and color to flow smoothly. Modelling of initials or parts of the decoration are possible by dampening the surface to be worked upon and then pressing carefully a leather modelling tool or other instrument from the back and also tooling the surface over a blotter.

Gold and silver paint can be used for illuminating. There is gold that can be applied with a brush and which will stand burnishing, though the best gold to burnish is gold leaf which requires some skill in laying it where it is wanted on the paper. After the gold is laid upon the paper (either the paint or the leaf), if the area is large enough it can be decorated or inhabited with all-over patterns in blue, red or other brilliant colors, for gold and silver, as well as gray, black and white are neutralizers of brilliant colors.

We all have quotations or poems or mottoes that we like to read and remember. Why not take one and illuminate it, enshrining it with our labor of loving thought and effort, making the whole a song of line and color, our homage to the message it conveys?



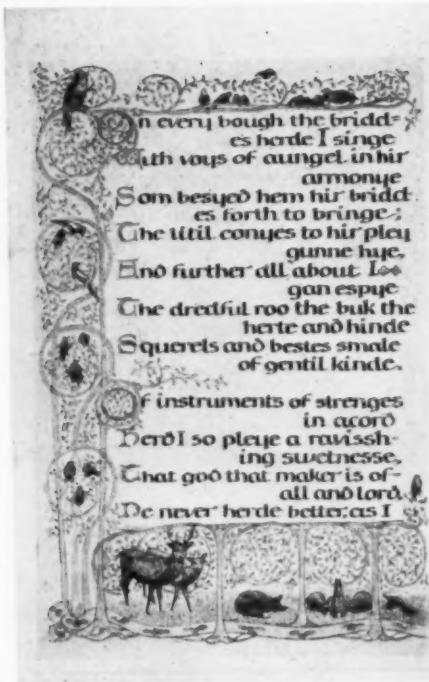
ILLUMINATED PAGES BY THE EARLY MONKS AND SCRIBES WERE NOTHING MORE THAN BEAUTIFUL PRODUCTIONS OF COMMERCIAL ART OF THOSE TIMES. TODAY WE THINK ONLY OF SPEED. THEY THOUGHT OF BEAUTY



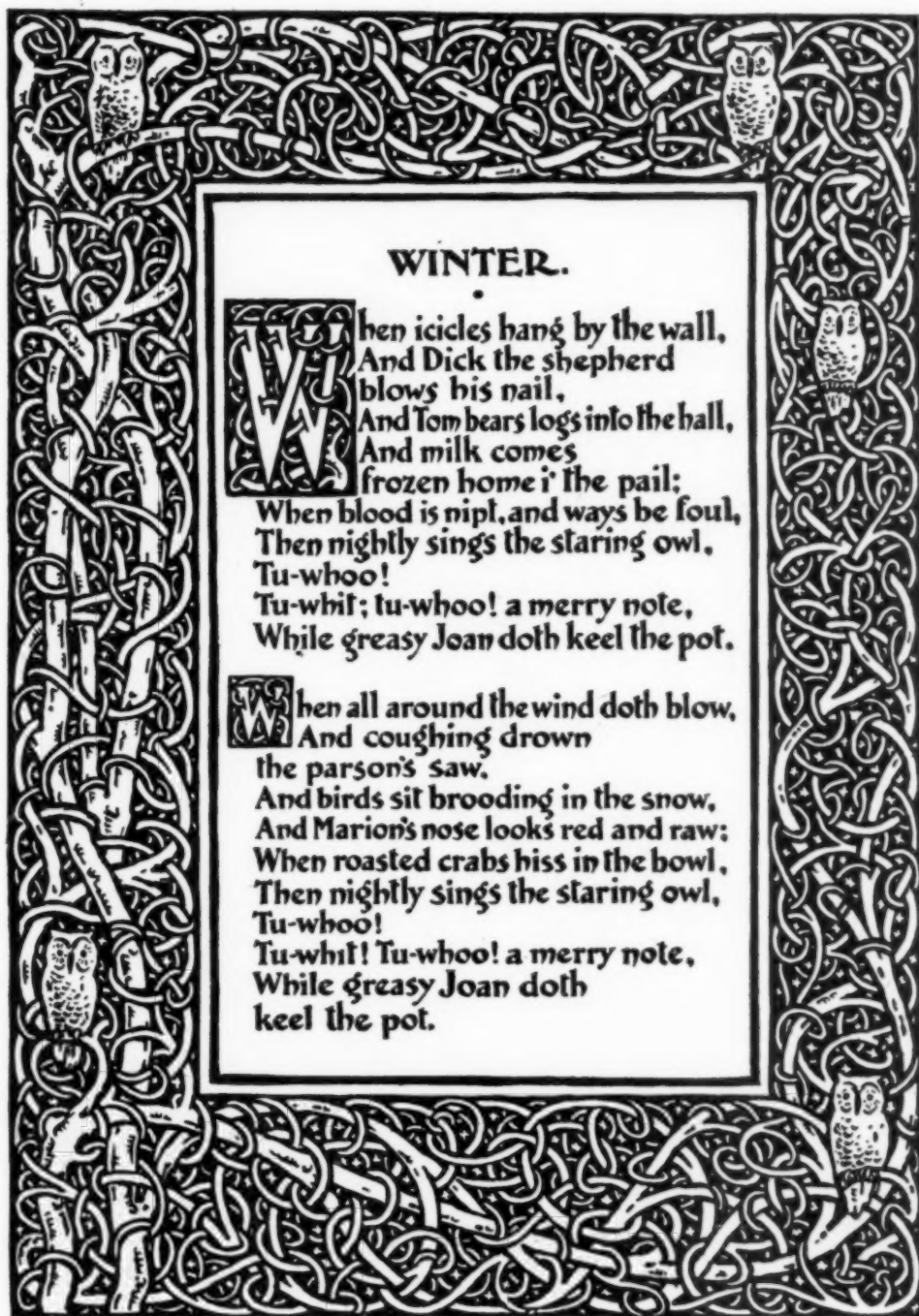
♥ THE WOUNDED CUPID ♥

CUPID, AS HE LAY AMONG  
ROSES, BY A BEE WAS STUNG;  
WHEREUPON IN ANGER FLYING  
TO HIS MOTHER, SAID THUS, CRYING  
"HELP! O HELP! YOUR BOY'S A-DYING."  
"AND WHY, MY PRETTY LAD?" SAID SHE.  
"THEN BY A BEEING," REPLIED HE,  
"A WINGED SNAKE HAS BITTEN ME,  
WHICH COUNTRY PEOPLE CALL A BEE."  
AT WHICH SHE SMILED, THEN WITH HER HAIRS  
AND KISSES, DRYING UP HIS TEARS  
"ALAS! "SAID SHE, "MY WAG, IF THIS  
SUCH A PERNICIOUS TORMENT IS;  
COME, TELL ME THEN HOW GREAT 'S THE SMART  
OF THOSE THOU WOUNDEST WITH THY DART."

ROBERT HERRICK

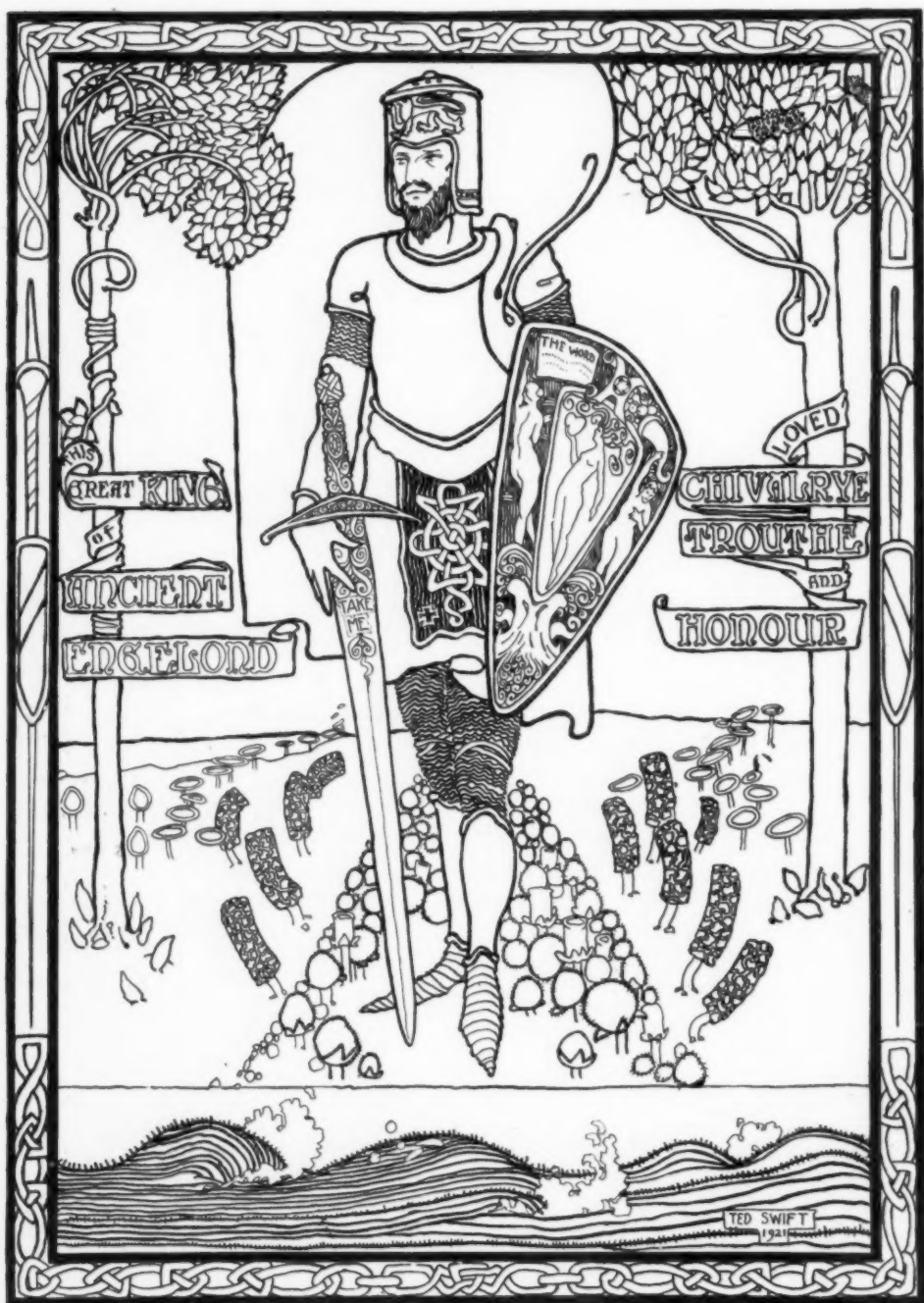


LETTERING ENRICHED WITH DECORATIONS IN THE SPIRIT OF THE OLD ILLUMINATIONS



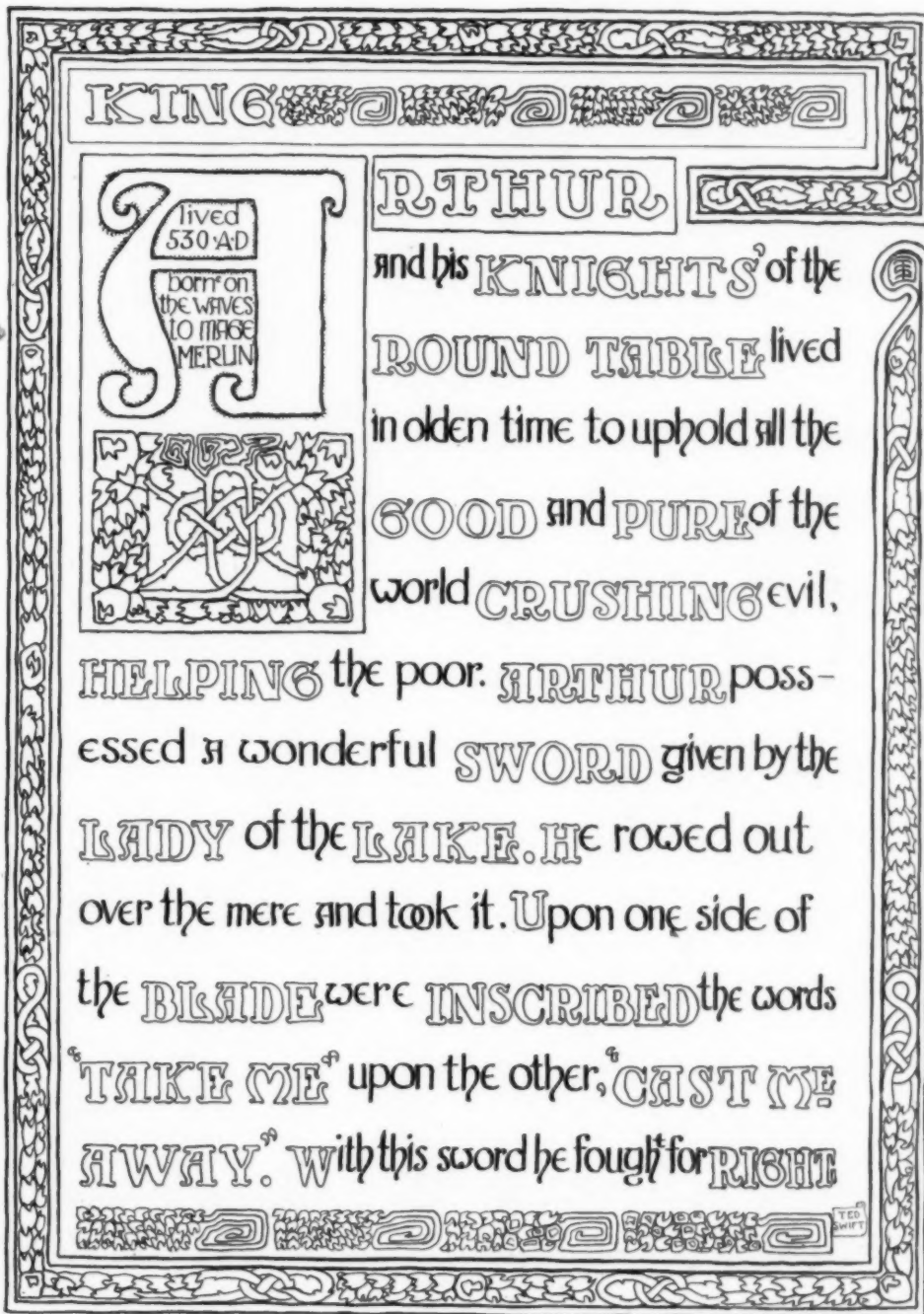
A BORDER AND LETTERING WITH INITIALS, THE WHOLE IN HARMONY WITH EACH OTHER, FULFILLING THE GREAT DESIGN LAW OF UNITY





KING ARTHUR. A DECORATIVE DRAWING BY TED SWIFT, PLANNED FOR COLORING  
A GOOD EXAMPLE OF THE TYPE OF DRAWING TO USE WITH ILLUMINATED LETTERING

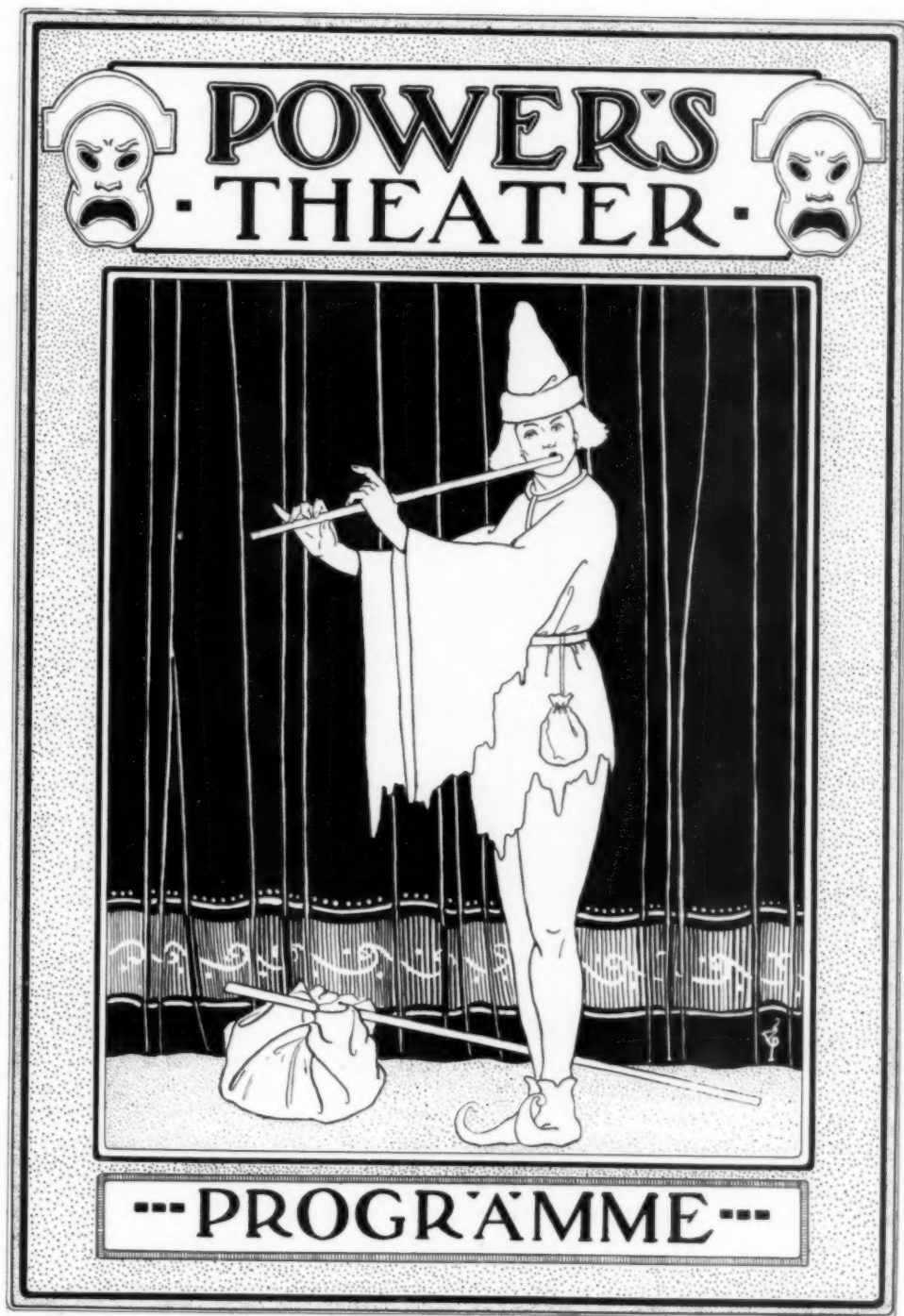




ILLUMINATED LETTERING DESIGN BY TED SWIFT TO ACCOMPANY THE OPPOSITE PAGE ILLUSTRATION.



A PAGE OF TRY-OUT SKETCHES FOR A PROGRAM COVER BY G. F. PELIKAN



THE PROGRAM COVER SELECTED AND FINISHED FROM THE OPPOSITE GROUP. NOTE THE CHANGES DECIDED UPON FROM THE SKETCH. DRAWN BY G. F. PELIKAN

## Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITORS ARE GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED

RAILROAD FOLDERS permit the use of poster designs upon them and is a project developing the same simple design and flat color requirements without working up full poster cards. Large posters can be more intelligently accomplished by students if smaller problems with the same idea of the larger poster can first be worked up.

The page of railroad folders designed by the pupils of the Elgin High School, Elgin, Illinois, illustrate excellently the possibilities of a commercial problem made artistic. After all, a commercial problem, because of the association to commercial life need not be blasé and devoid of fine ideals or sentiment. American commercial art needs more refinement, more thought excellently expressed and teachers must not be content with aiming to produce as good as the present results, but to produce better work without the sacrifice of those elements needed to make good publicity,—and it can be done and will be done.

The designs from Elgin were sent by Miss Claudia V. Abell, Art Instructor, who says, "These railroad folders always prove a 'live' problem to my students; it interests them in routes of travel as well as various scenery characteristics of different parts of the country"

PLANNING COMMERCIAL ART WORK in the grades or high school should mean following somewhat the methods used in practical studios. Help the students to realize that a design or poster should be preceded by some careful thinking. They should not be content with one idea, but should work out several ideas. Then by comparison and elimination the best one can be selected and concentrated upon so as to make it the "best ever." This method is well illustrated in Mr. Pelikan's two pages of "Program Covers." These pages are well worth showing to every student who is so restless that he believes only in starting his color work upon a foundation of a

few poorly expressed sketch lines. Everything worth while is built upon a foundation.

LETTERING AND ALPHABETS is a mighty important need in any class room supposedly teaching practical art. Aside from knowing the Roman Alphabet and a few of the derivations from it, a useful development is that of designing an original formed letter making the entire alphabet. Then an additional problem is that of designing six decorative initials so that they are in complete harmony with each other, and the third problem is the most neglected of all and that is learning how to make good numerals. A good many artists can letter well but not many can make fine numerals. The alphabet by Louise D. Tessin is a good example of the problem.

DRAWING WITHIN THE REACH OF EVERY CHILD. Sometimes we hear grown up people say, "I can't draw a straight line." They mean they can't draw anything and they are not ashamed to say it, whereas the same people would never admit that they did not know the fundamentals of English, History or Grammar. We have been trying to make the drawing simple enough for every child. The following report shows the results in Grade 1-A.

PETER RABBIT. An illustration was handed in from each child in the 1-A grade with the exception of two rooms who failed to hand them in. These numbered 1336. These were judged and the results recorded. The points on which they were judged were the following:

1. Originality.
2. Good drawing of rabbit, trees, sprinkling can, Mr. McGregor, garden, road, bed, fence and sky line. It was fair to expect every child to know how to draw these because they have received drill for two months and in the case of some units as the road, sky-line and tree, the drill has been extended over the entire year.



AN ORIGINAL ALPHABET BY LOUISE D. TESSIN. A PROBLEM OF IMMENSE VALUE FOR THE CLASS IN COMMERCIAL ART

Each room had the same amount of time in which to work because the story is in the Course of Study and notice was received by each teacher at the same time through the news letter.

The manner in which they were judged was as follows: The drawings were on one side of the paper and the name of the child and school on the opposite side. The best illustrations were put in one pile and those which did not come up to the requirements were placed in another. Then they were turned over on the other side and the number of good ones from

each building was recorded. The percent of good ones was found, the enrollment being taken from the last form 65. In the case of the Washburn school, seventeen children who have been absent a month or more with chicken pox were not counted in the enrollment.

The results were as follows:

School	Enrollment	Number of good ones	Per cent of good ones
Adams	43	34	79
Bay View	23	23	100
Bryant	37	33	88
Cobb	34	29	85







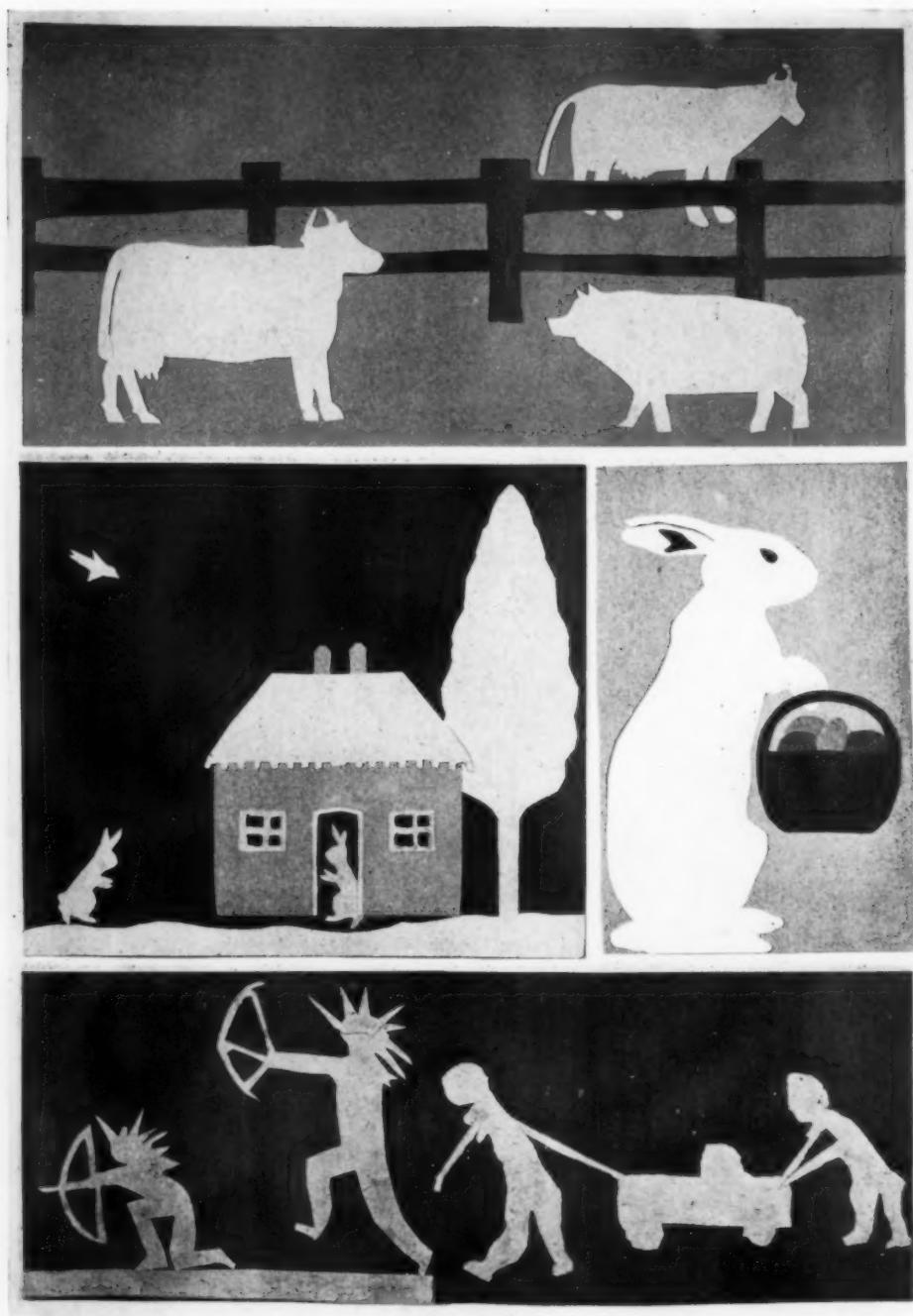
SILHOUETTE DRAWINGS BY PROMINENT ARTISTS. A TYPE OF ARTWORK WHICH EVERY COMMERCIAL ARTIST SHOULD BE CAPABLE OF DOING VERY WELL.



THE PRELIMINARY STEPS OF DESIGNING A COVER FOR  
WOOD-BLOCK PRINTING, ILLUSTRATED BY G. F. PELIKAN



THE FINISHED COLOR SKETCH FOR THE SCHOOL ANNUAL SHOWING THE PRO-  
GRESSIVE PRINTINGS OF THE COLORS AND THE FINAL PRINTED RESULT



CUT PAPER ILLUSTRATIONS BY THE GRADE CHILDREN OF BOISE, IDAHO, UNDER MISS BLANCHE CAHOON. A METHOD EVEN USED BY PROFESSIONAL ARTISTS TO DETERMINE GOOD PICTURE ARRANGEMENT



## Editorial Viewpoint

### ANOTHER GLAD YEAR OF WORK

WITH the new term's work before us and the vigor and new viewpoints received through our summer vacation we commence another cycle of the school year. Let us enter it with a high aim in our art work. Let it not be said by our students that we did not enthuse in our work and therefore imparted no ambitions. Let's feel that there is nothing that we cannot accomplish and that the masters of old and the skilled works of art were accomplished because no limitations of skill or handicap were recognized, and they swept beyond the ordinary bounds.

If we constantly approach our subject in trepidation and look for a lion in the way, we'll meet his growl around the first corner. There's good reason for our taking off our hats to the fine things that have been produced by others. To view such things should inspire us to greater efforts and be encouraging, because it proves what can be done. If it makes us discouraged and hopeless of producing such results, such viewpoint is good only that it places us on a beginning point of realizing that we have a good big row to hoe and lots of room in which to swing the hoe,—and then watch the dirt fly.

Set no limit to your student's efforts. Do not point him to the star to high achievement showing him the things of Rembrandt, and Michael Angelo or the leaders of today's art and then add, "Ah! but we cannot hope to be a master," but rather, "Let us do as well. They have shown us one way; let us find another."

Having decided on a high aim, a purpose or target should be established and supposing that we make that purpose one of INDIVIDUALITY. There is no subject in American Art that needs greater acquaintance than that of individuality. Our whole educational system leaves little thinking to be done by the student. History, chemistry, numbers and the whole group of subjects presents the text with the author's arguments and decisions which are methodically accepted by the students and we have uniformly molded minds. Thinking caps have all gone out of style.

To simplify the teaching strain, we start in with a ruler down the aisle and if James holds his brush a little different, we rap his knuckles and say, "Hold it like Mary." We put up a design on the walls and insist that the high school student make it "just like that." We enter the University and hear the remark, "The University pays me to teach certain things, I don't want your way of doing it, but my way." What a wonderful group of human rubber-stamps our artists would be if the American spirit which still is alive did not rebel and create individuality. Supposing we try this year to realize that technique is not everything, that the exhibition at the end of the year is less important than the development of INDIVIDUALITY.

That's a grand old word in art and we can teach drawing and design and all the handicrafts by telling our class the principles that have been used for producing the fine things in the past—how good line and form and color have resulted from certain combinations, then say, "Now go ahead and do something good in your way, and don't ask me to help you until you've thought out every way possible first to solve your trouble. Think before you draw."

It depends upon us whether our art work, whether the doing or teaching will be cheerful or cheerless work. I like to read Stevenson's comment on work, and I repeat it here wishing you all another glad year of work.

"We must all work for the sake of work; we must all work, as Thoreau says again, in any 'Absorbing pursuit'—'it does not matter what, so it be honest'; but the most profitable work is that which combines into one continued effort the largest proportion of the powers and desires of a man's nature; that into which he will plunge with ardour, and from which he will cease with reluctance; in which he will know the weariness of fatigue but not of satiety, and which will be ever fresh, pleasing and stimulating to his taste. Such work holds a man together, braced at all points; it does not suffer him to doze or wander; it keeps him actively conscious of himself, yet raised among superior interests; it gives him the profit of industry with the pleasure of a pastime. This is what his art should be to a true artist, and that to a degree unknown in other and less intimate pursuits. For other professions stand apart from the human business of life; but an art has the seat at the centre of the artist's doings and sufferings, deals directly with his experiences, teaches him the lessons of his own fortunes and mishaps, and becomes a part of his biography."

#### GOOD IDEAS FROM EVERYWHERE

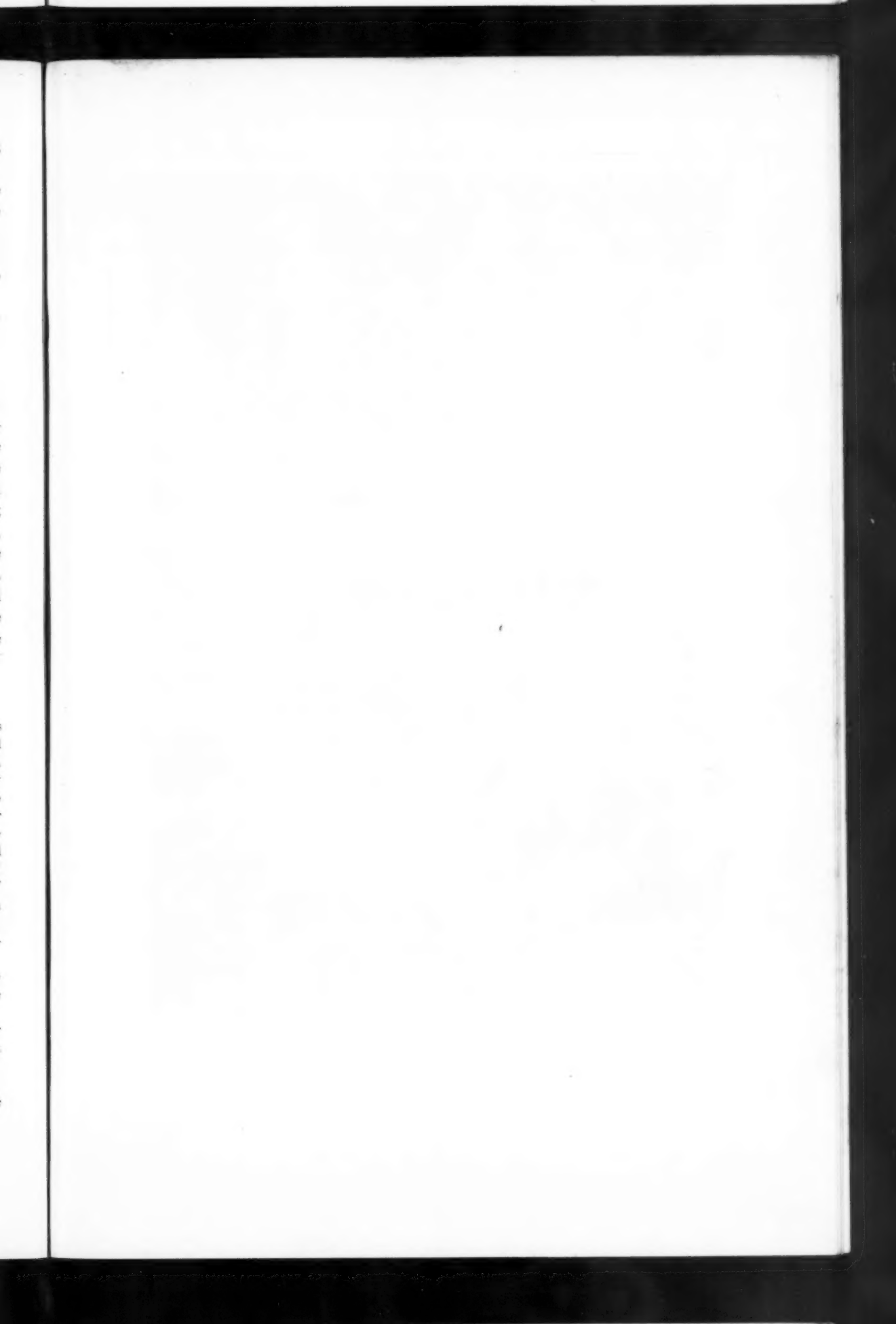
*(Continued from page 56)*

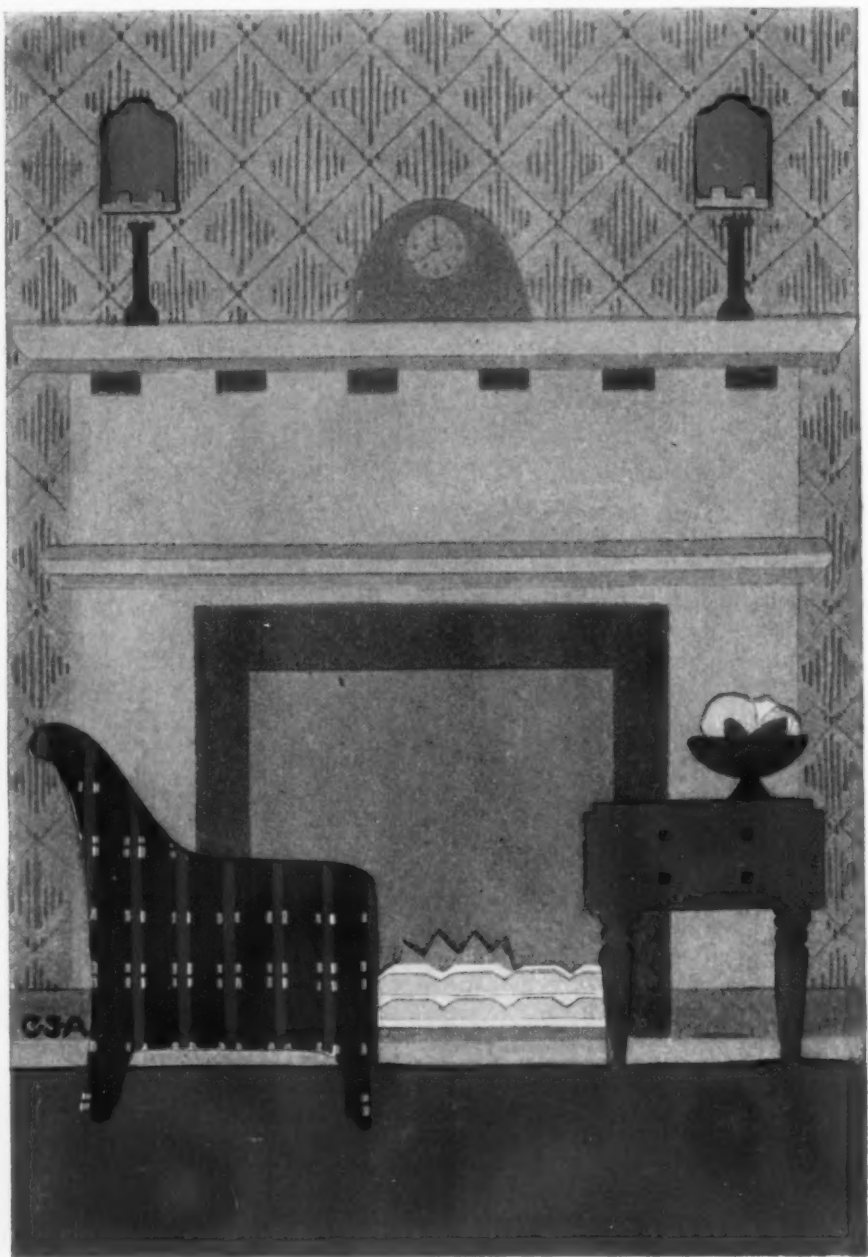
A POSTER PROBLEM recently completed was that of commercial students of the South Philadelphia High School, J. Roger Ullrich, Instructor. All pupils in the above department are required to take mechanical and free-hand drawing totalling four 45 minute periods per week for two years. After the usual work in lettering, constructive drawing and freehand sketching the last semester is devoted to a study of commercial advertising as an Art. Magazines noted for the excellency of their ads are brought into the class room, and we have general discussions in which we consider the effectiveness of advertising from the five following standpoints: 1. Originality. 2. Memory Value. 3. Clearness. 4. Attractiveness. 5. Color. A number of practical problems go hand in hand with these discussions—an original trade mark, a catalog cover, a poster, a trolley car ad., etc.

In this particular problem the requirements were dictated to the students just as if it had been a business letter. Each was to design a trolley ad. for a new brand of Southern candy made in Kentucky. They were permitted to cut illustrations from the magazines and either paste or copy them on the problem sheet. The time and inexperience of the pupils prohibited attempting any original figures, much as I should have preferred that effort. The chief purpose of this course is its influence to awaken the student to the value of composition and color scheme in the problem of artistic advertising.

In the photographs, Nos. 1, 2 and 7, the motifs were careful copies, while the others were magazine clippings.

Ninety per cent of our boys are either Italian or Jewish, the sons of emigrants. Art education among them is real missionary work, yet in spite of many handicaps their energy and originality are ample reward for the efforts set forth.





A FIREPLACE DESIGN BY C. S. ASHBROOK IN THE "INDUSTRIAL AND APPLIED ART BOOKS" PUBLISHED BY ATKINSON, MENTZER AND COMPANY OF CHICAGO. THIS ILLUSTRATES A SIMPLE FLAT TREATMENT OF COLOR, A METHOD WELL WORTH FOLLOWING IN THE DESIGNING OF INTERIORS FOR HOMES.